RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

LYNYRD SKYNYRD "Street Survivors"

HAL•LEONARD®

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

LYNYRD SKYNYRD
"Street Survivors"

2 WHAT'S YOUR NAME

10 THAT SMELL

32 ONE MORE TIME

49 I KNOW A LITTLE

56 YOU GOT THAT RIGHT

69 I NEVER DREAMED

82 HONKY TONK NIGHT TIME MAN

93 AIN'T NO GOOD LIFE

102 Guitar Notation Legend

ISBN-13: 978-0634-09021-9
ISBN-10: 0-634-09021-6

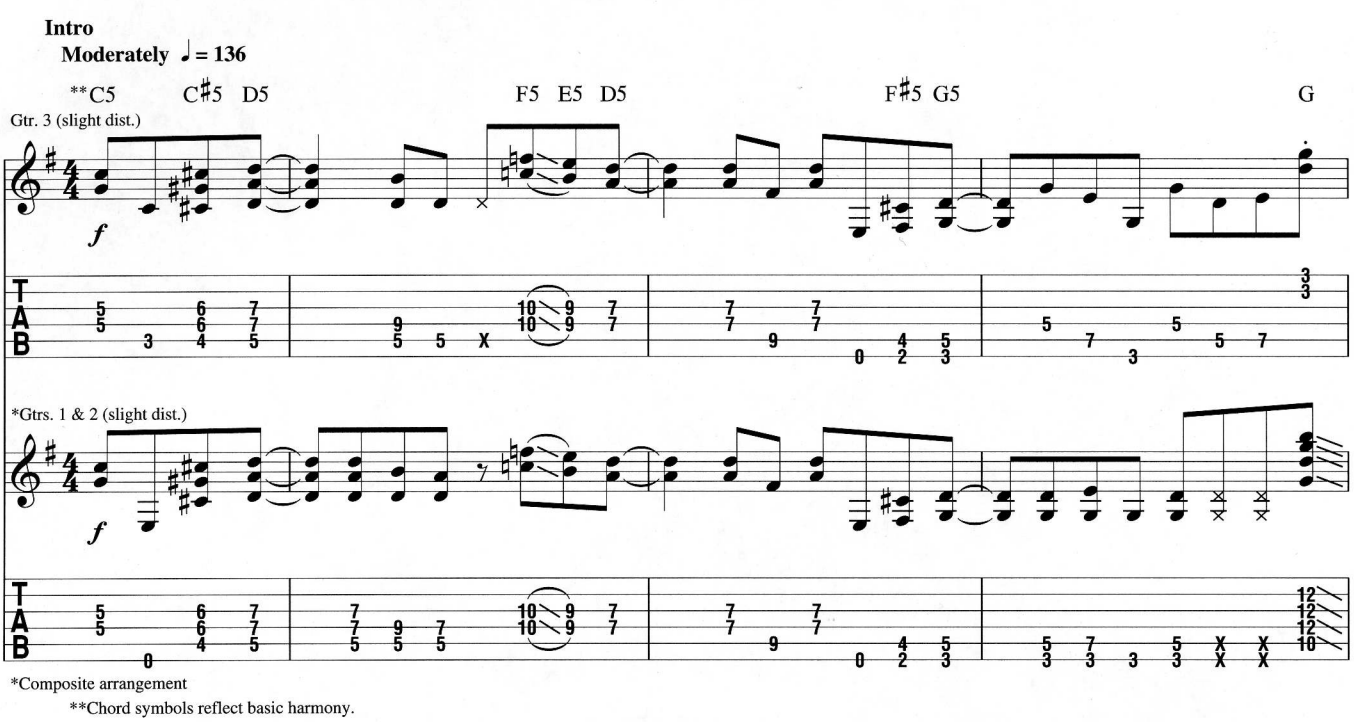
HAL•LEONARD® CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Visit Hal Leonard Online at
www.halleonard.com

What's Your Name

Words and Music by Gary Rossington and Ronnie Van Zant



*Composite arrangement

**Chord symbols reflect basic harmony.

Verse
3rd time, Gtr. 3: w/ Rhy. Fig. 3 (1 1/2 times)
A5 C5 B5 A5 A G
1. Well, it's eight o' - clock in Boi - se, I - da - ho.
2. Back at the ho - tel, Lord, we got such a mess.
3. Nine o' - clock the next day and I'm read - y to go.
Gtr. 3
Riff A2
End Riff A2
Gtr. 2
Riff A1
End Riff A1
Rhy. Fig. 1A
Gtr. 1
Riff A
End Riff A
Rhy. Fig. 1

Copyright © 1977 SONGS OF UNIVERSAL, INC. and GET LOOSE MUSIC, INC.
Copyright Renewed
All Rights Controlled and Administered by SONGS OF UNIVERSAL, INC.
All Rights Reserved Used by Permission

A
I found my lim - o driv - er, "Mis -
It seems that one of the crew had a
I got six hun - dred miles to ride
End Rhy. Fig. 1A
End Rhy. Fig. 1
E
A
- ter, take us to the show."
go with a one of the guests,
to do one more show,
I done
Well, the
Can I
ah, yes.
oh, no.
w/ pick & fingers

3rd time, Gtr. 3: w/ Rhy. Fig. 3 (1st 2 meas.)

G
made some plans for lat - er on to - night.
po - lice said we can't drink in the bar, what a shame.
get you a tax - i home? It sure was grand.
P.M.

G
A
E
A
I'll find a lit - tle queen and I know I can treat her right.
Won't 'cha come up - stairs, girl, and have a drink of cham -
When I come back here next year I wan - na see you a - gain.

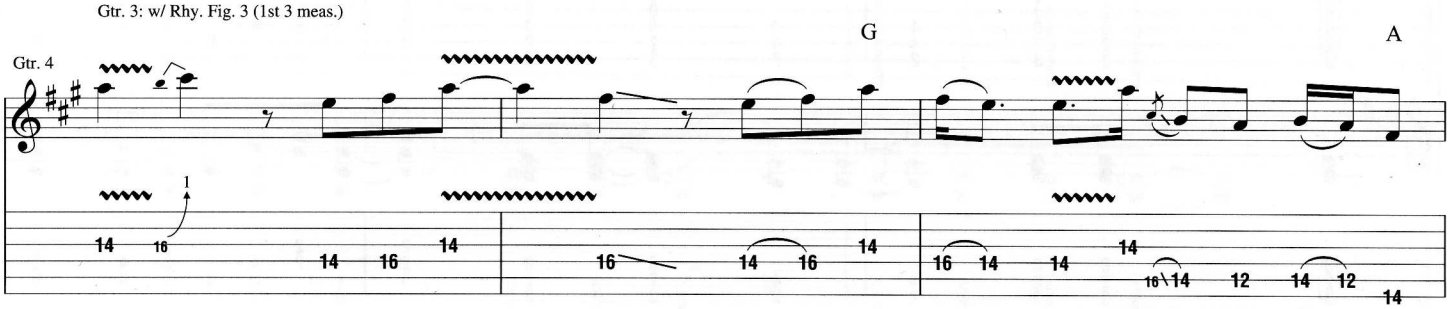
𝄋 Chorus
3rd time, Gtr. 4 tacet
C5 C♯5 D5
F5 E5 D5
pagne?
What's your name,
What's your name,
What was your name,
lit - tle girl,
Rhy. Fig. 2A
F♯5 G5
C5 C♯5 D5
what's your name?
Shoot - in' you straight,
Gtr. 3
End Rhy. Fig. 2A
Gtrs. 1 & 2
End Rhy. Fig. 2

1., 3.
2nd & 4th times, Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 1/2 times)
2nd & 4th times, Gtr. 3: w/ Rhy. Fig. 2A (2 1/2 times)
F5 E5 D5
F♯5 G5
G
lit - tle girl,
1., 3. won't 'cha do the same?
2., 4. well, there ain't no shame.
2., 4.
Gtrs. 1, 2 & 3: w/ Riffs A, A1, & A2
A5 C5 B5 A5
C5 C♯5 D5
What's your name,
What was your name,
F5 E5 D5
F♯5 G5
lit - tle girl, what's your name?
To Coda
C5 C♯5 D5
F5 E5 D5
F♯5 G5
Shoot - in' you straight, lit - tle girl, won't 'cha do the same?

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1 3/4 times)

Gtr. 3: w/ Rhy. Fig. 3 (1st 3 meas.)

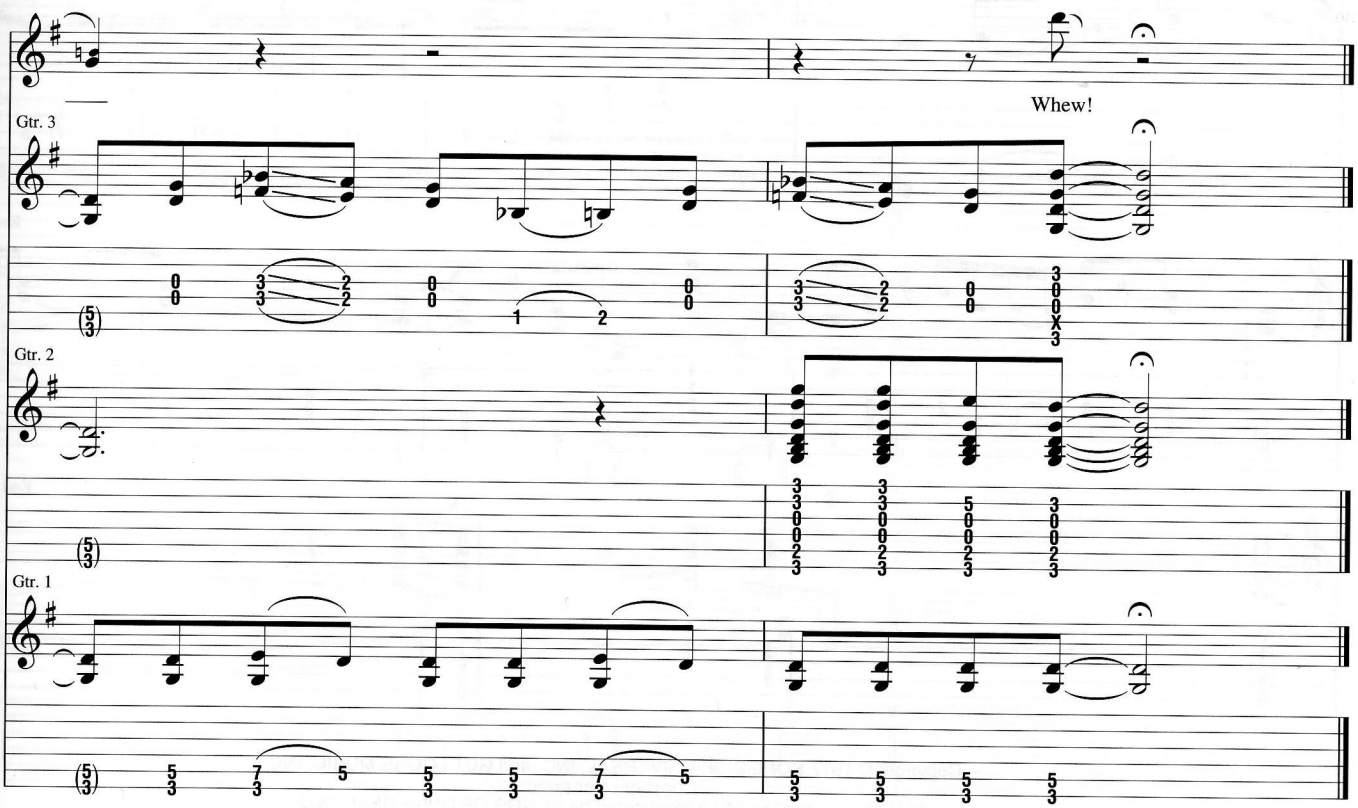


Gtr. 4
G
Gtr. 3
Gtr. 2
Gtr. 1

F♯m
G
A
let ring
1 1/2

D.S. al Coda
(take repeat)

Coda

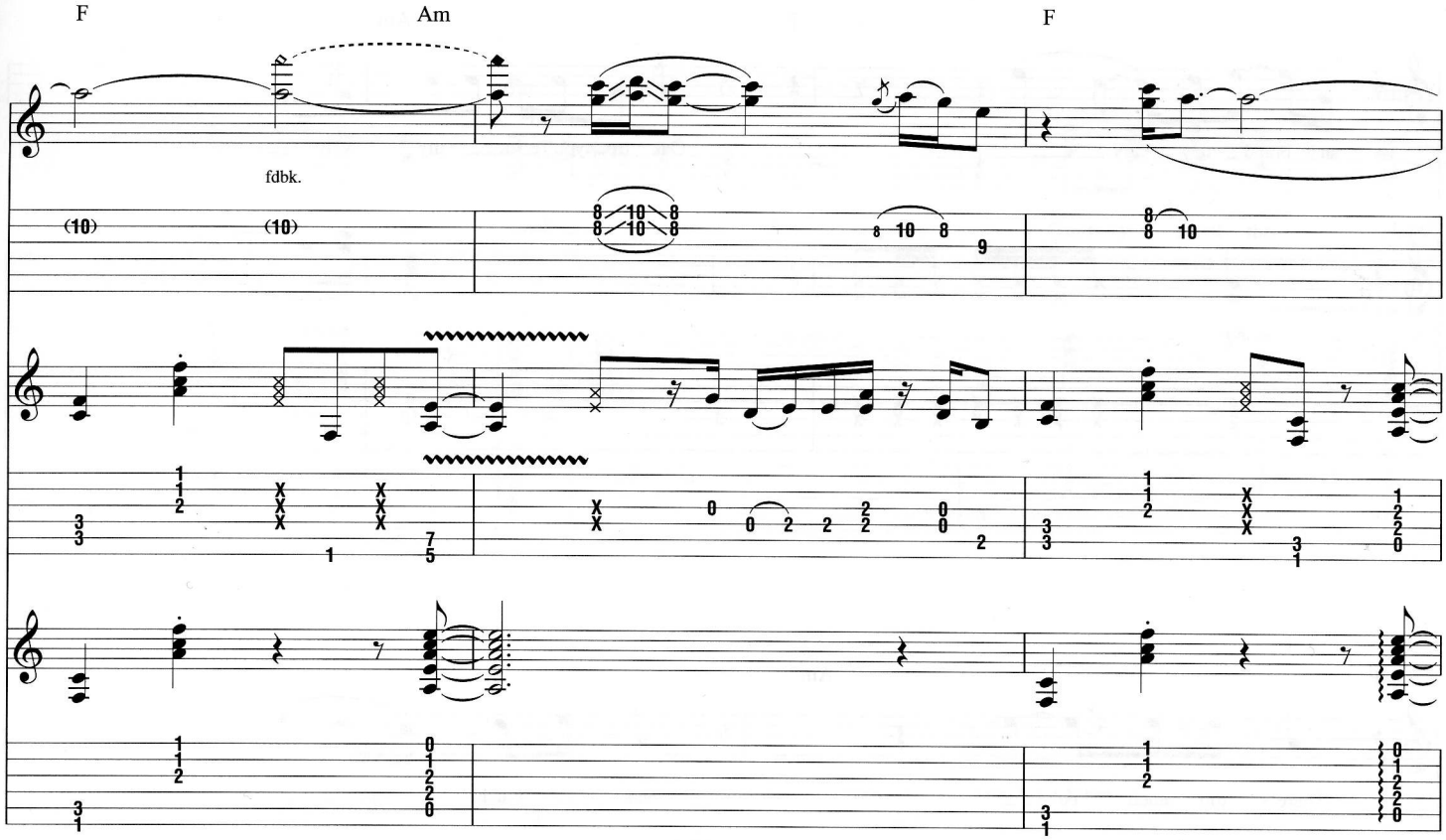


That Smell

Words and Music by Ronnie Van Zant and Allen Collins

*Chord symbols reflect overall harmony.

Copyright © 1977 SONGS OF UNIVERSAL, INC. and GET LOOSE MUSIC, INC.
Copyright Renewed
All Rights Controlled and Administered by SONGS OF UNIVERSAL, INC.
All Rights Reserved Used by Permission



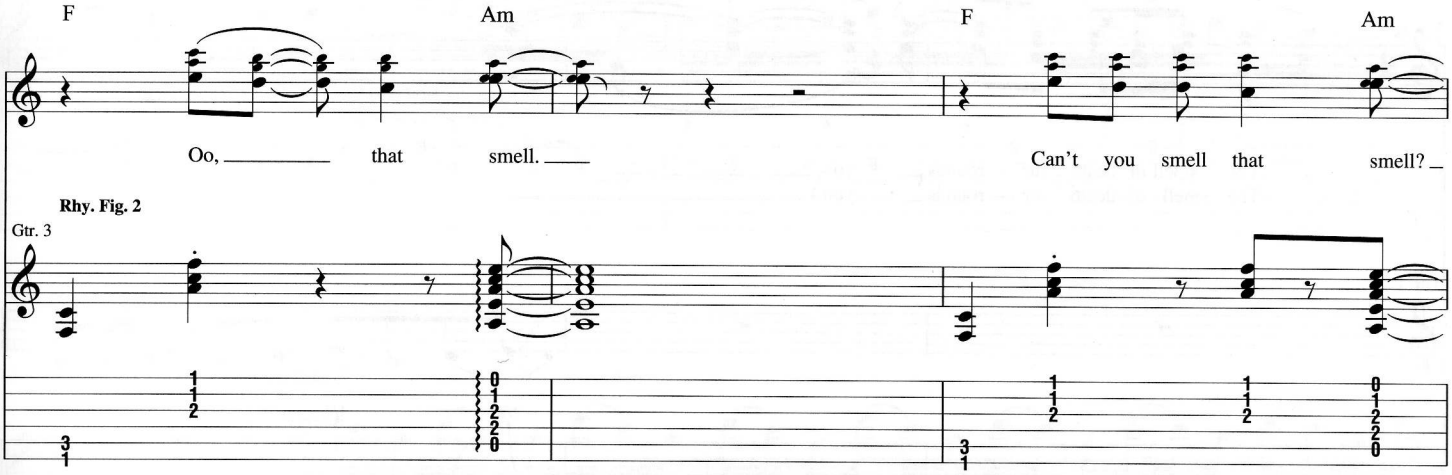
Verse

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times)

F
Am
and brand_ new cars.
Oak tree, you're in my way.
Gtr. 3
mp
let ring
F
Am
There's too much coke
and too much smoke.
F
Am
Look what's go - in' on in - side
you.
Gtr. 2
Gtr. 3

Chorus

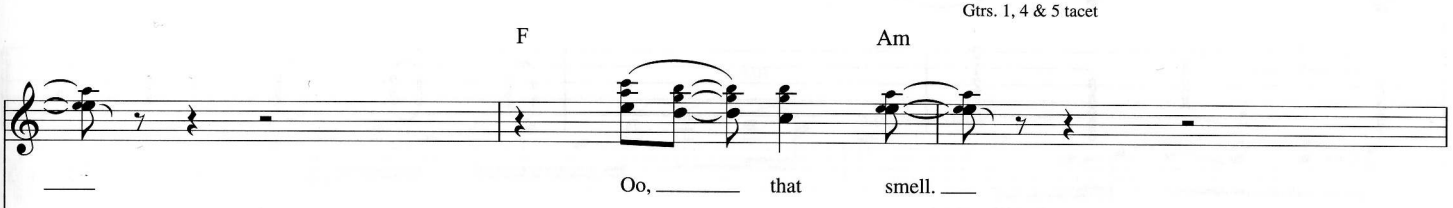
Gtr. 2: w/ Rhy. Fig. 1 (1st 3 meas.)



Rhy. Fig. 2

Gtr. 3

Gtrs. 1, 4 & 5 tacet



w/ heavy reverb

Riff A2

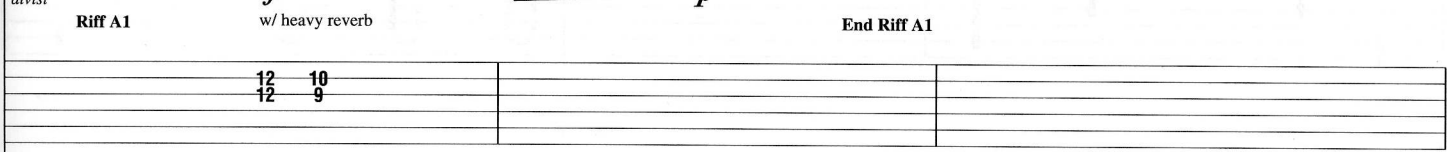
Gtr. 5 (slight dist.)

End Riff A2

Gtr. 4 (slight dist.)
divisi

Riff A1

w/ heavy reverb



End Riff A1

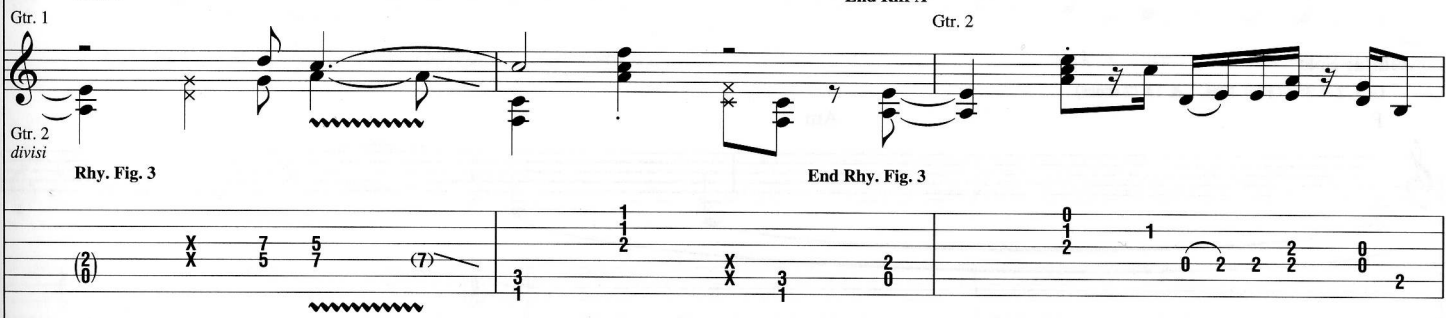
Riff A

End Riff A

Gtr. 1

Gtr. 2

Gtr. 2
divisi



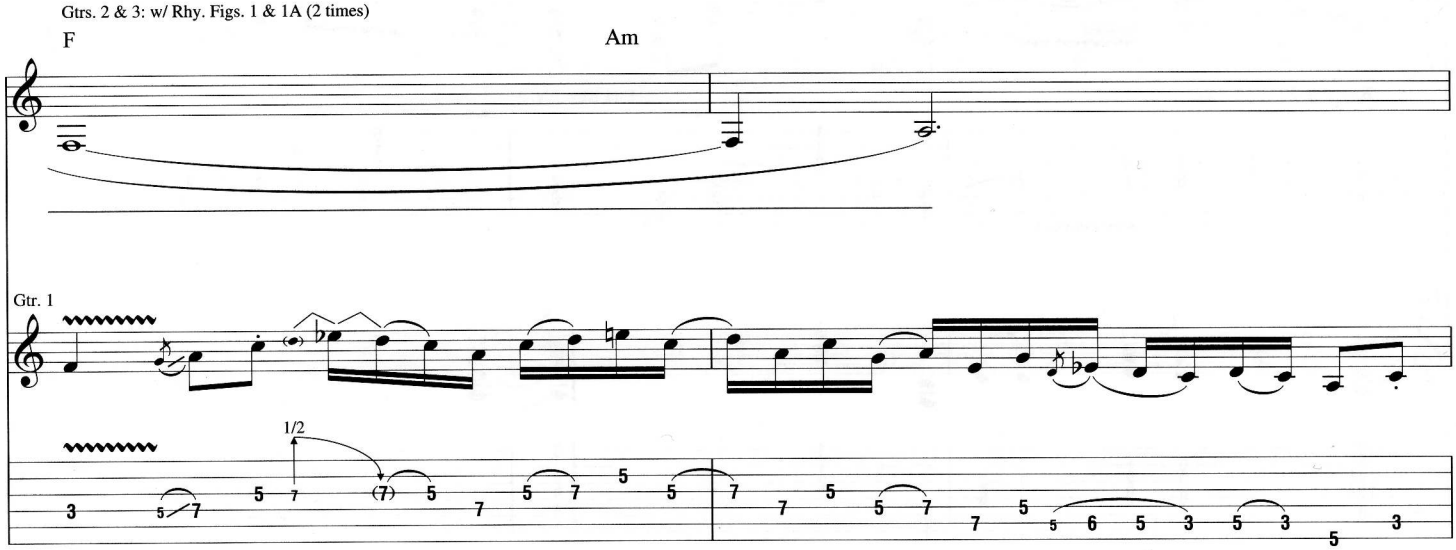
Rhy. Fig. 3

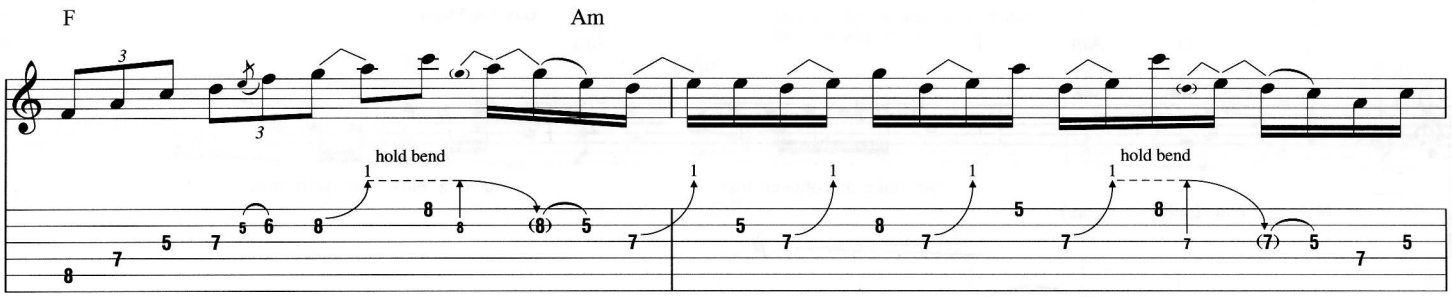
End Rhy. Fig. 3

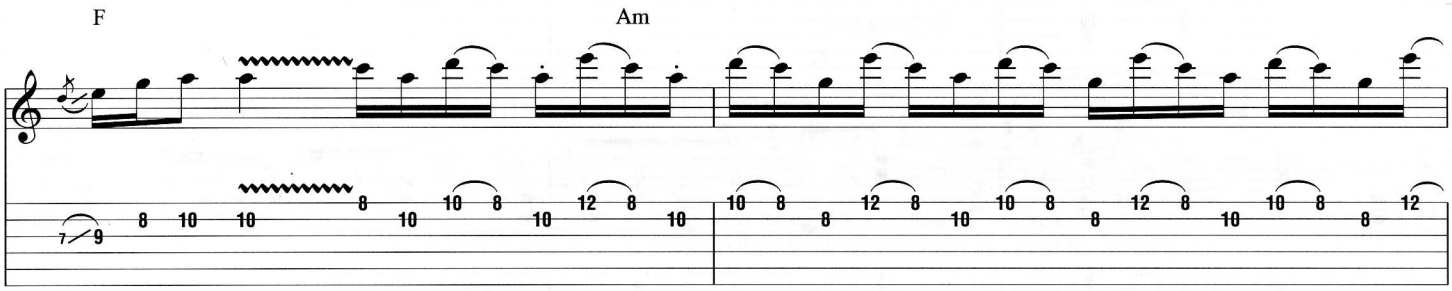
Gtr. 3

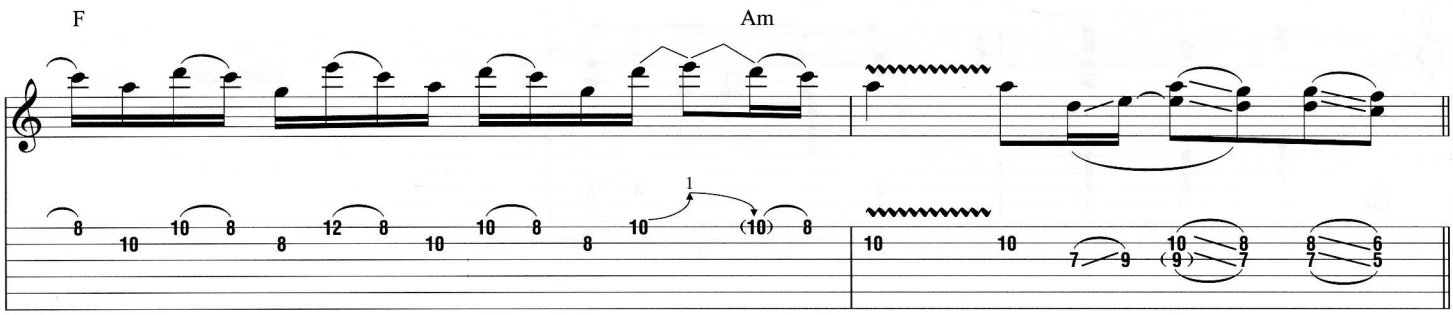
Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (2 times)





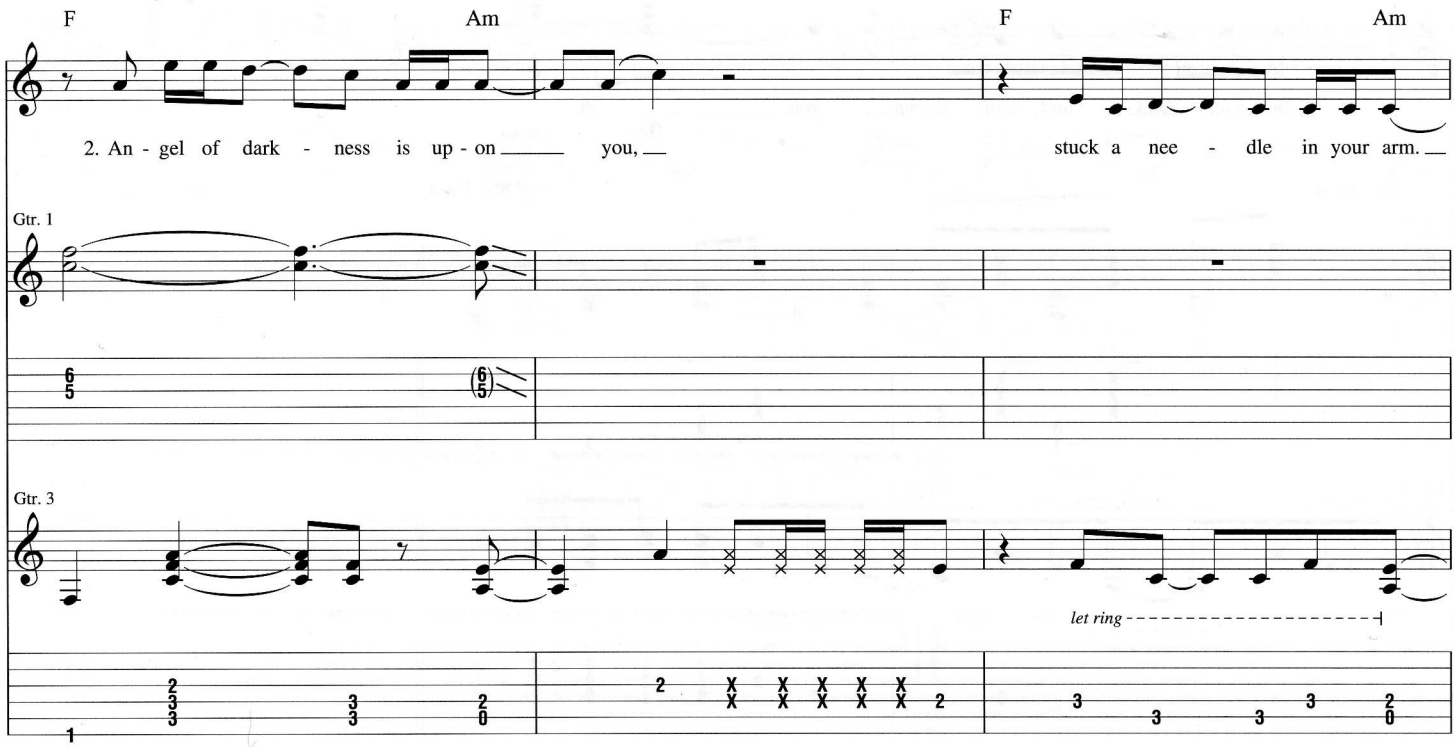




Verse

Gtr. 2: w/ Rhy. Fig. 1 (1st 3 meas.)

Gtr. 1 tacet



Gtrs. 4 & 5 tacet
G
Am
F
Am
So take an - oth - er toke,
have a blow for your nose.
(You fool, you.)
p
Gtr. 5
Gtr. 4
divisi
p
Gtr. 2
Gtr. 3

𝄋 Chorus
Gtr. 2: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 3: w/ Rhy. Fig. 2
F
Am
G
Am
F
Am
One more drink, fool, will drown you, ah.
(Hell, yeah.)
Oo, that smell.
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 2
Gtr. 3
let ring

Gtrs. 1, 4 & 5: w/ Riffs A, A1 & A2
Gtr. 2: w/ Rhy. Fig. 3

F Am F Am

Can't you smell that smell? Oo, that smell.

To Coda 1
To Coda 2

F G5 Am

The smell of death sur - rounds you.
(The smell of death sur - rounds you.)

Gtr. 2 Gtrs. 2 & 3

mp

Verse

Fmaj7 Am7 Fmaj7

3. Now, they call you Prince Charm - ing. Can't speak a word when you're full of 'ludes.

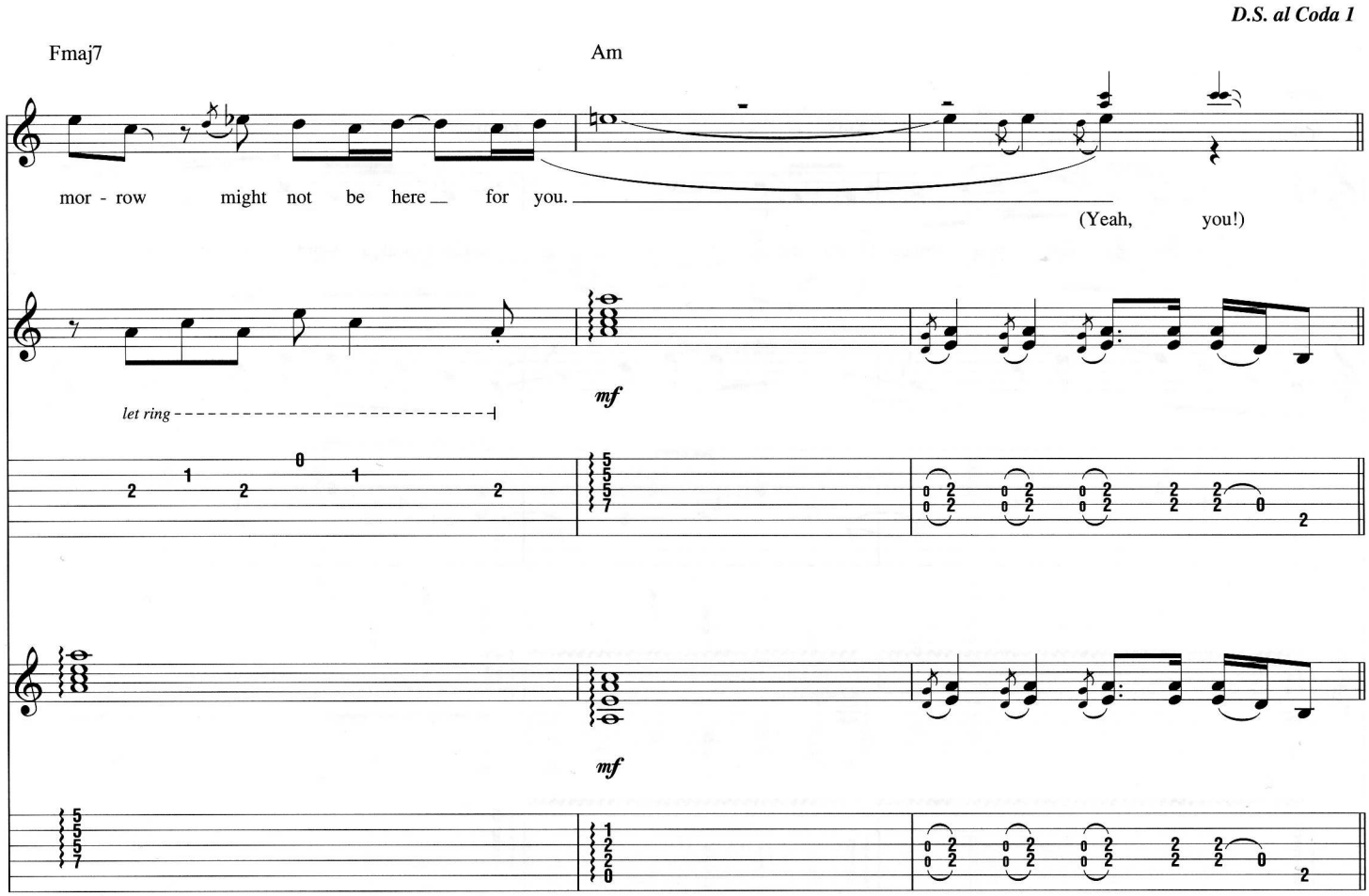
Gtr. 3

let ring

Gtr. 2

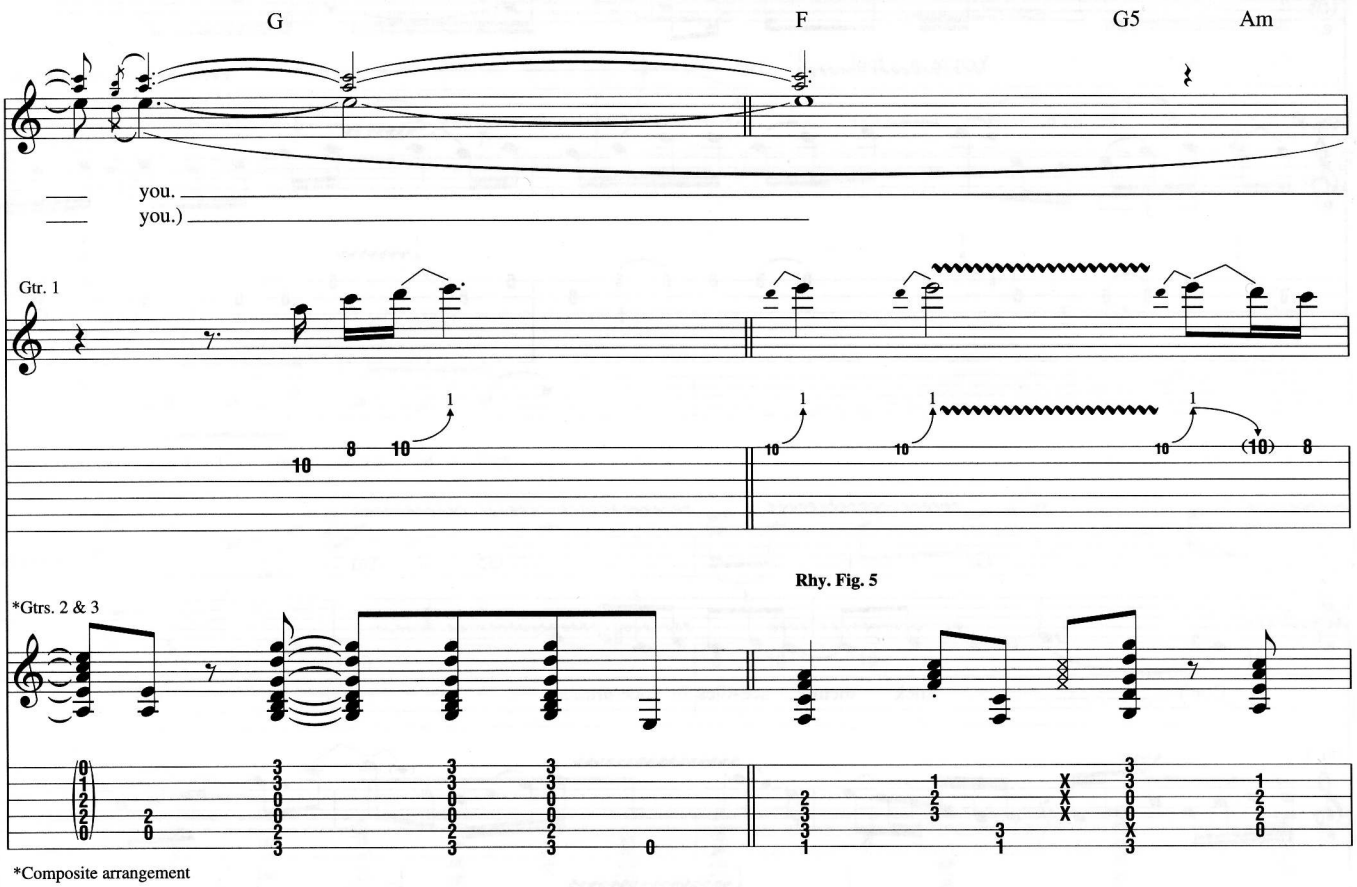
mp
w/ bar
w/ bar

Am7
Fmaj7
Am7
Say you'll be all right come to - mor - row, but to -
let ring
let ring
w/ bar


D.S. al Coda 1
Fmaj7
Am
mor - row might not be here for you.
(Yeah, you!)
let ring
mf
mf

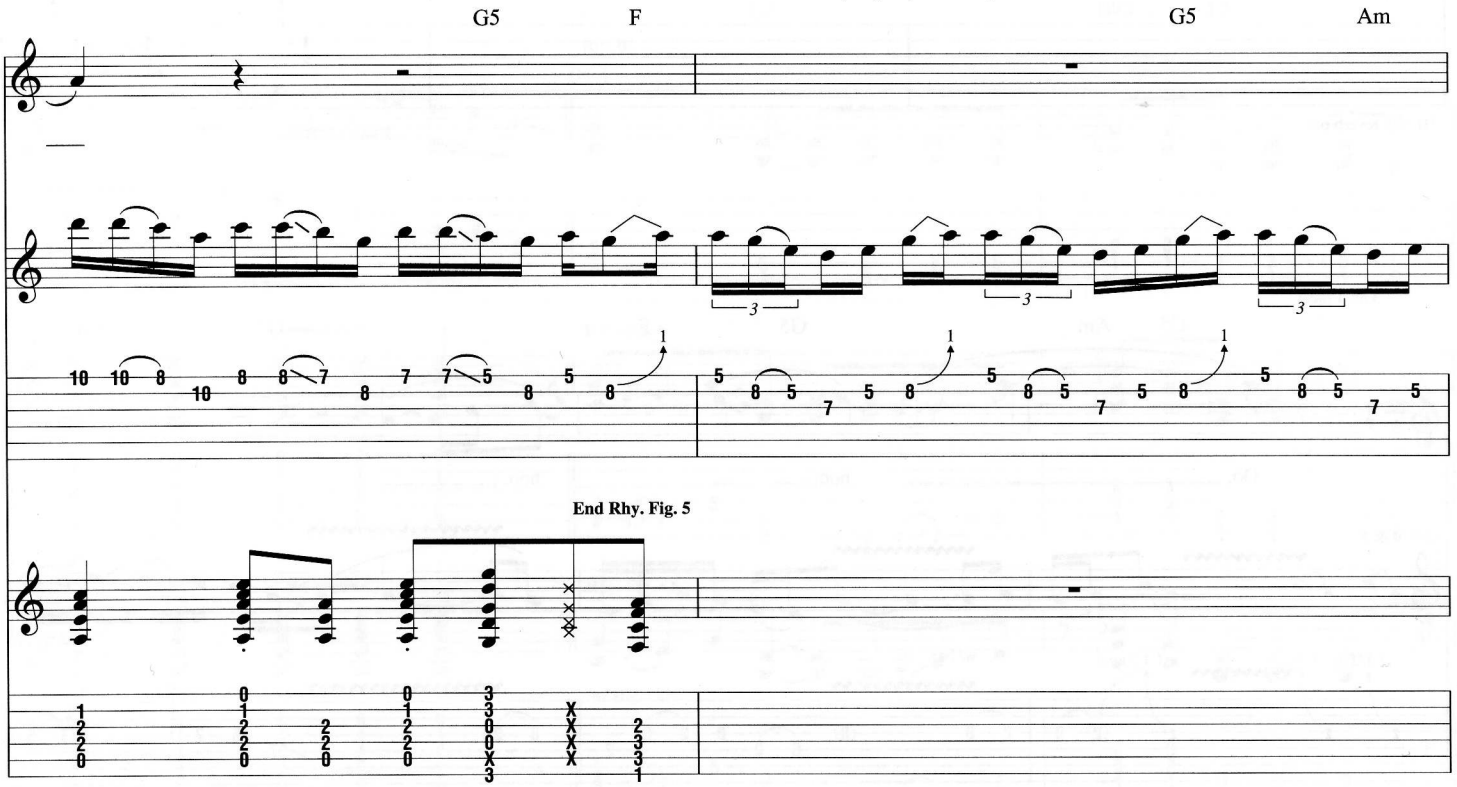
Coda 1

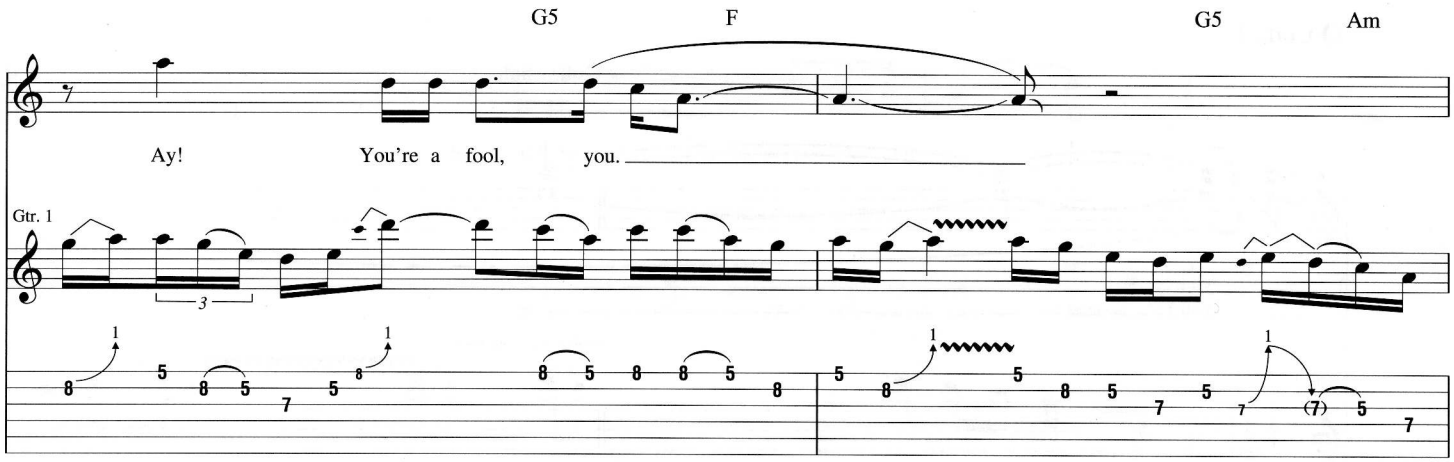
Guitar Solo

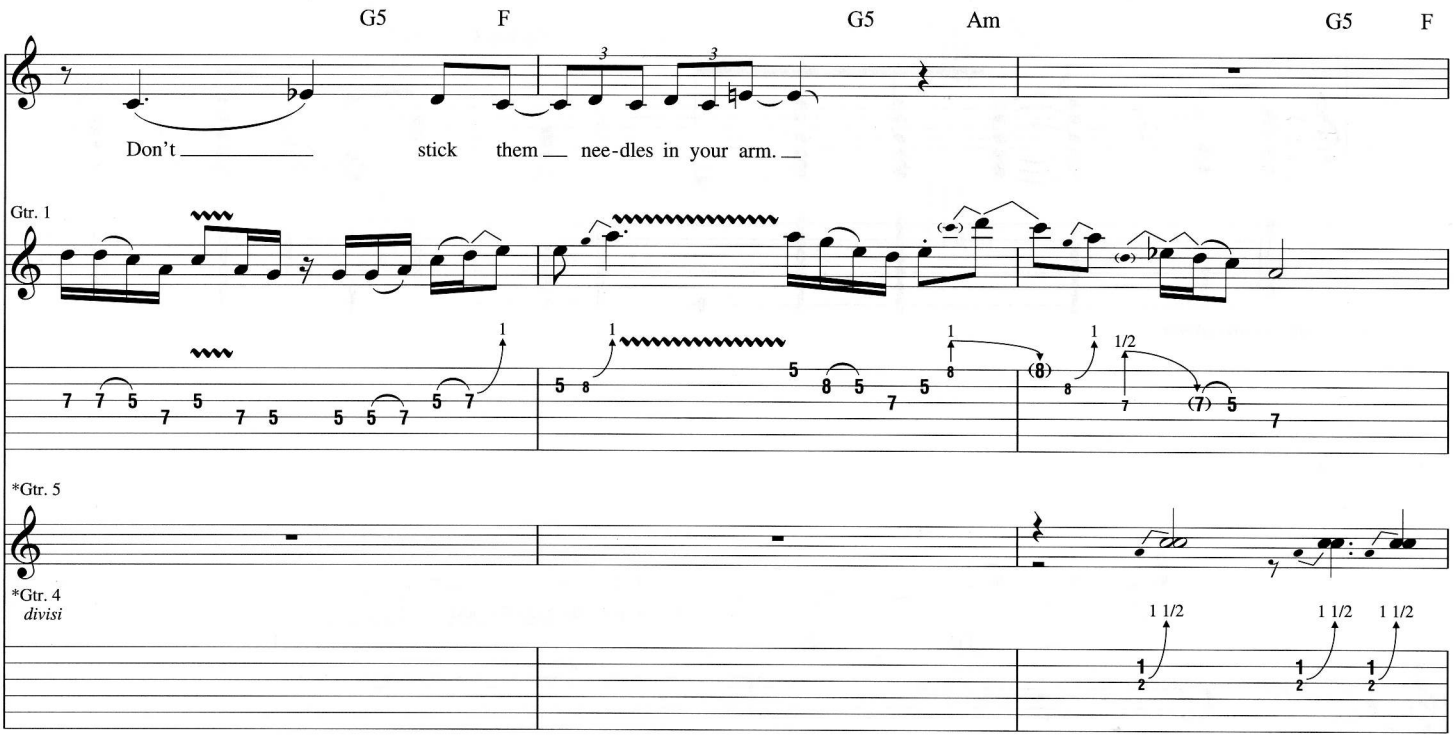


*Composite arrangement

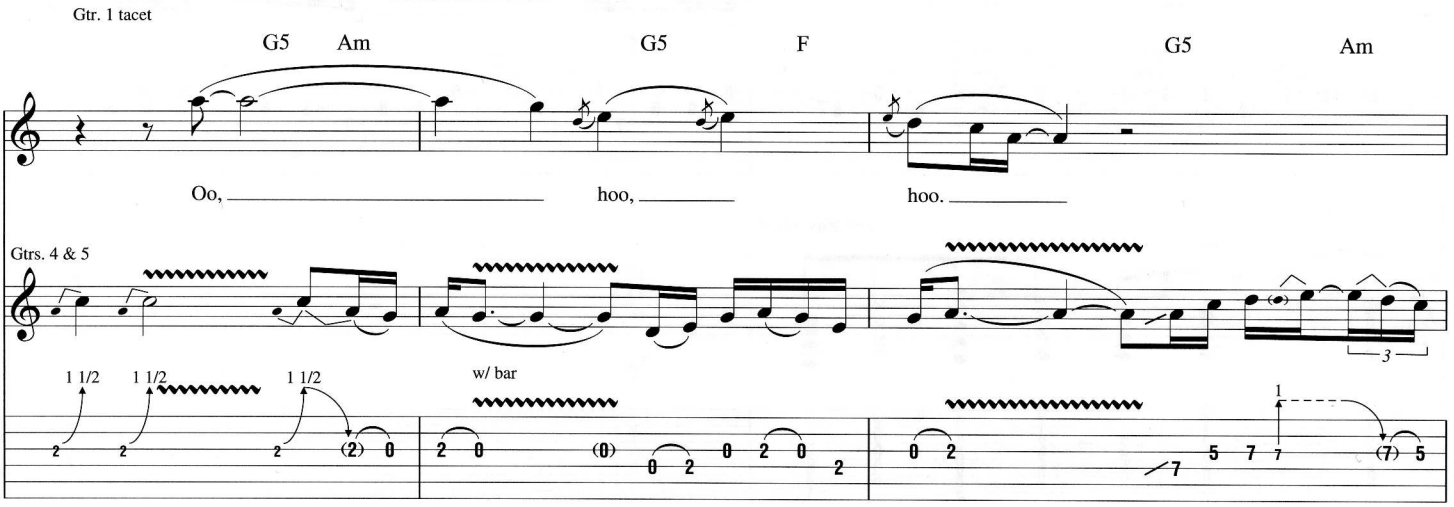
Gtrs. 2 & 3: w/ Rhy. Fig. 5 (5 1/2 times)

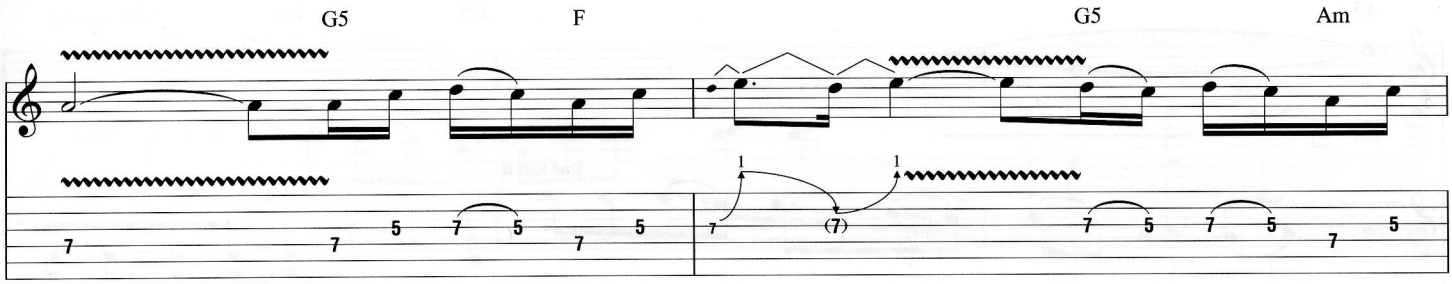


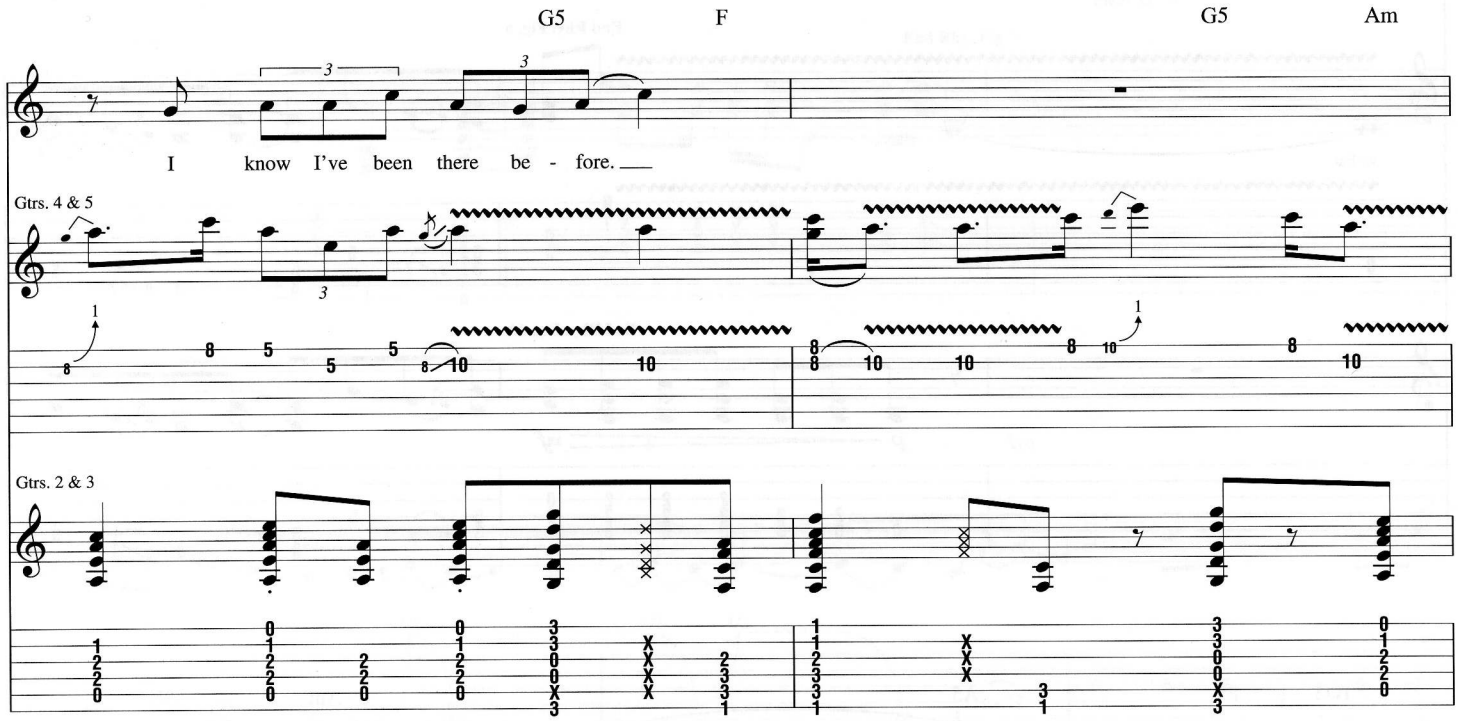




*Heavy reverb off.

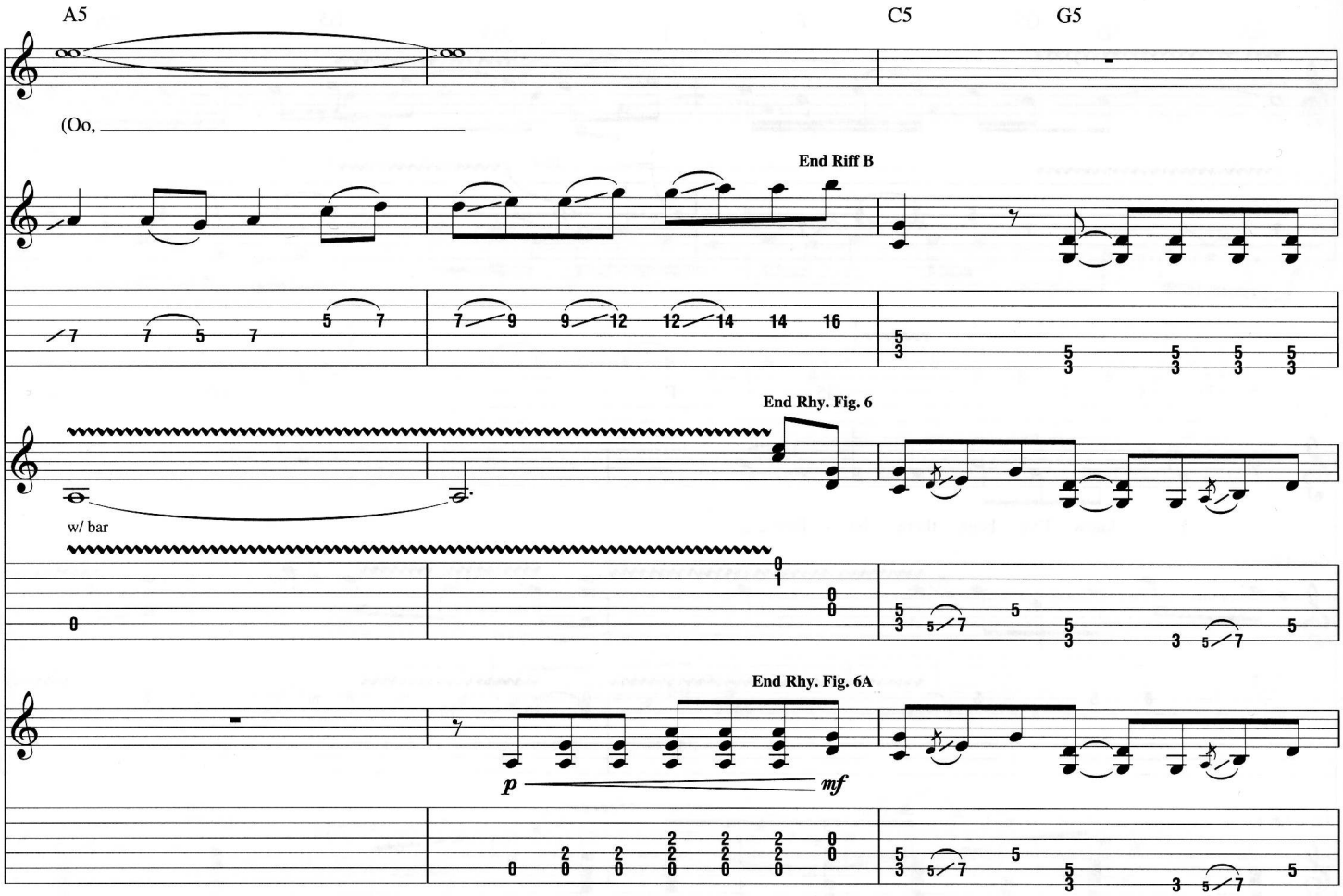


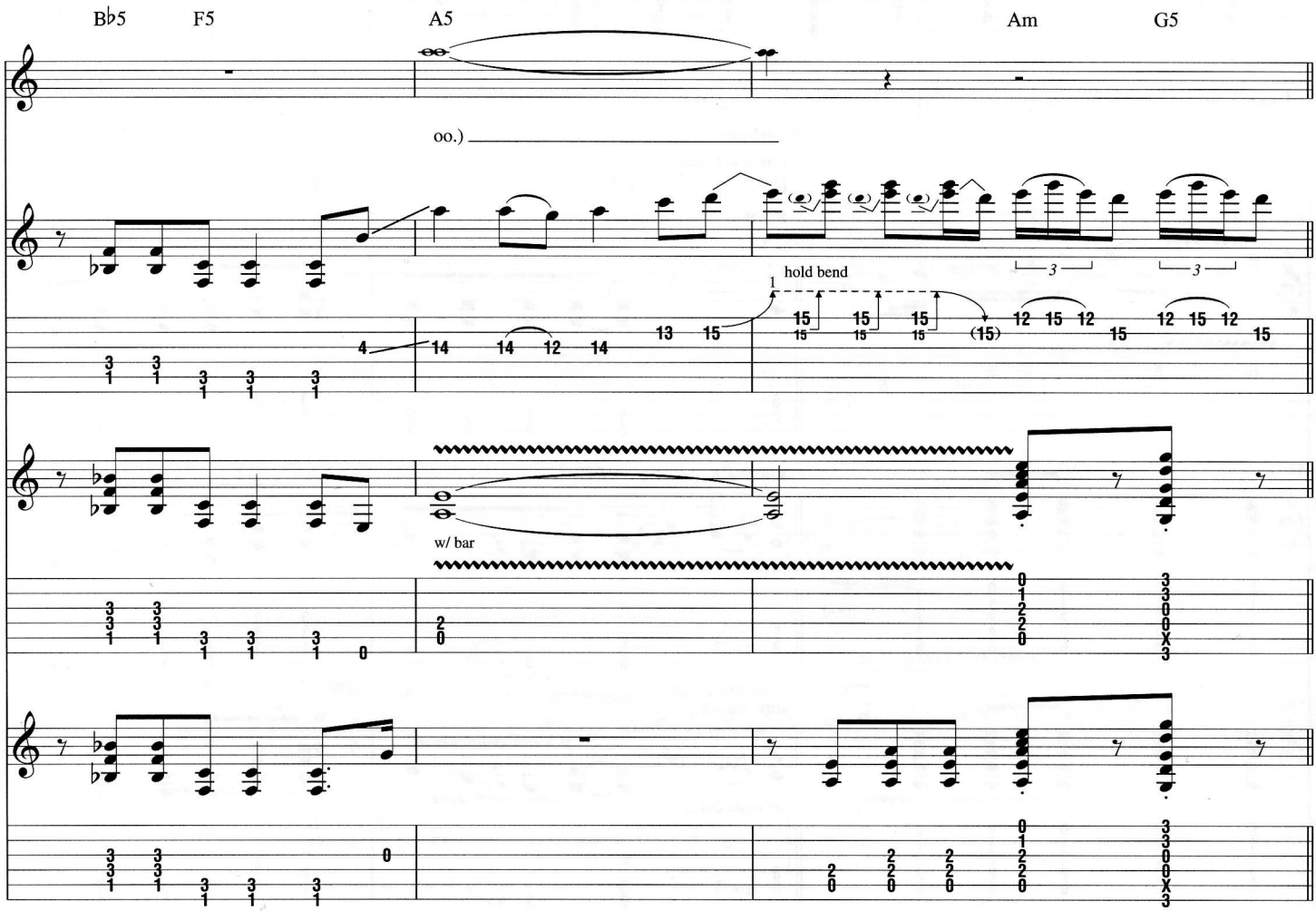




Interlude

Gtrs. 4 & 5 tacet

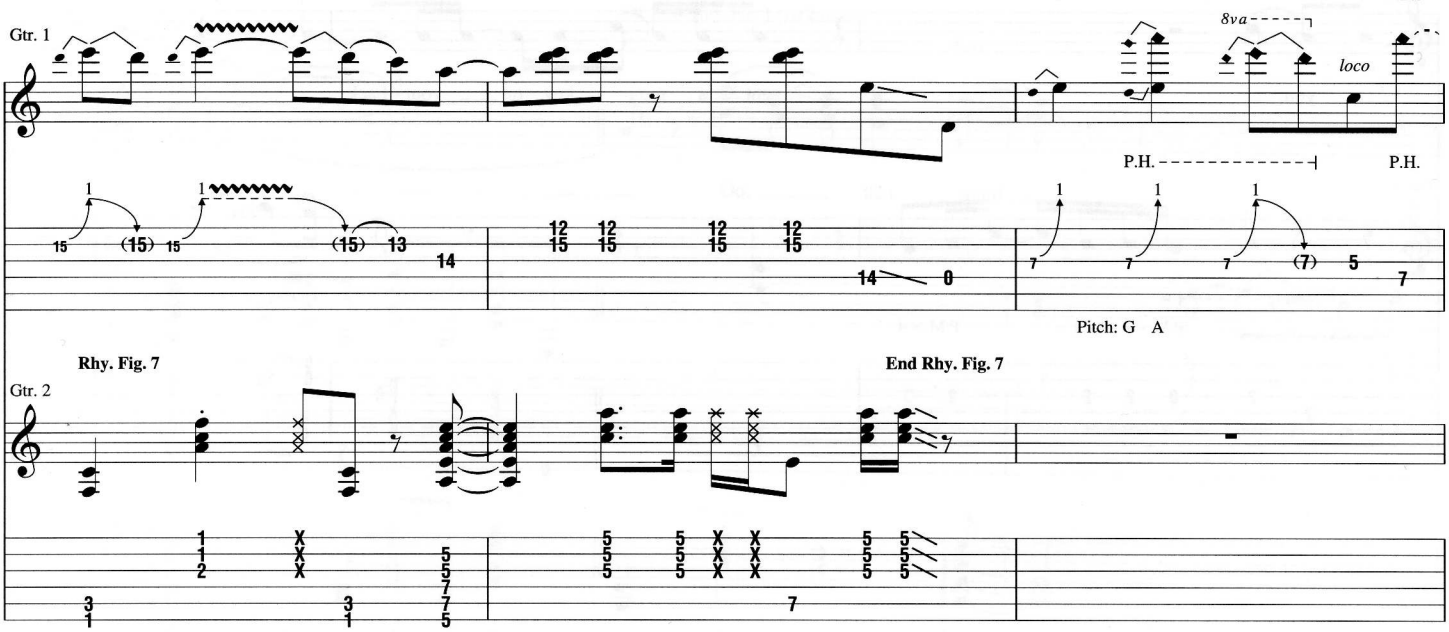

A5
C5
G5
(Oo,
End Riff B
End Rhy. Fig. 6
w/ bar
End Rhy. Fig. 6A
p
mf


B♭5
F5
A5
Am
G5
oo.)
hold bend
w/ bar

Guitar Solo

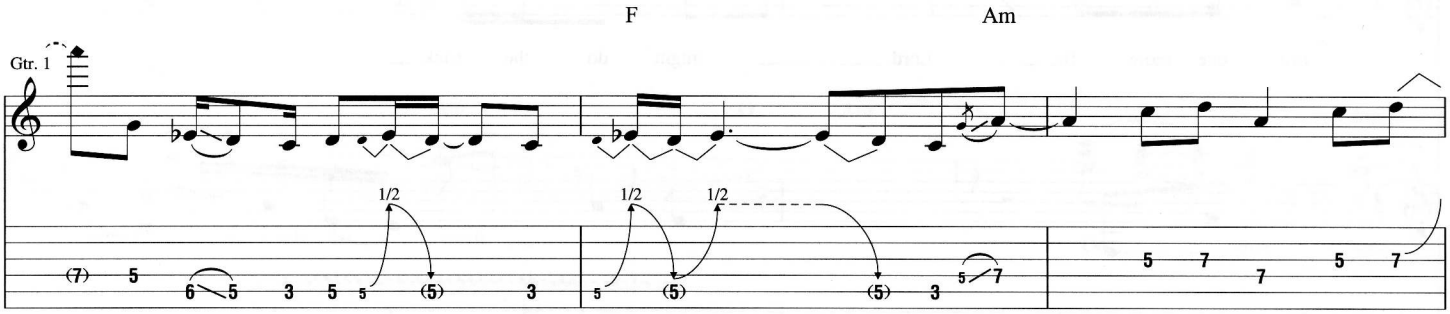
Gtr. 3: w/ Rhy. Fig. 1A (1st 2 meas., 4 times)

Gtr. 2: w/ Rhy. Fig. 7 (2 times)



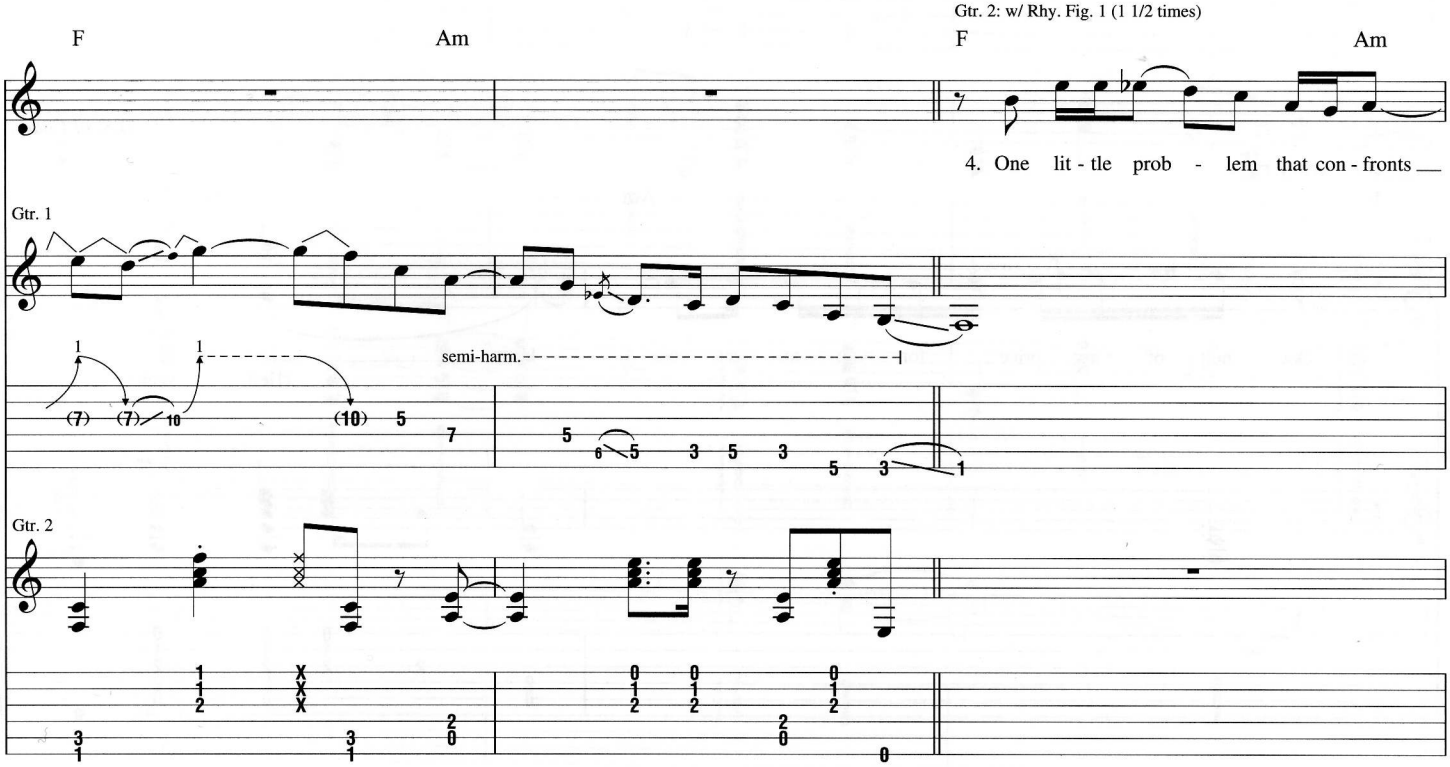
Rhy. Fig. 7

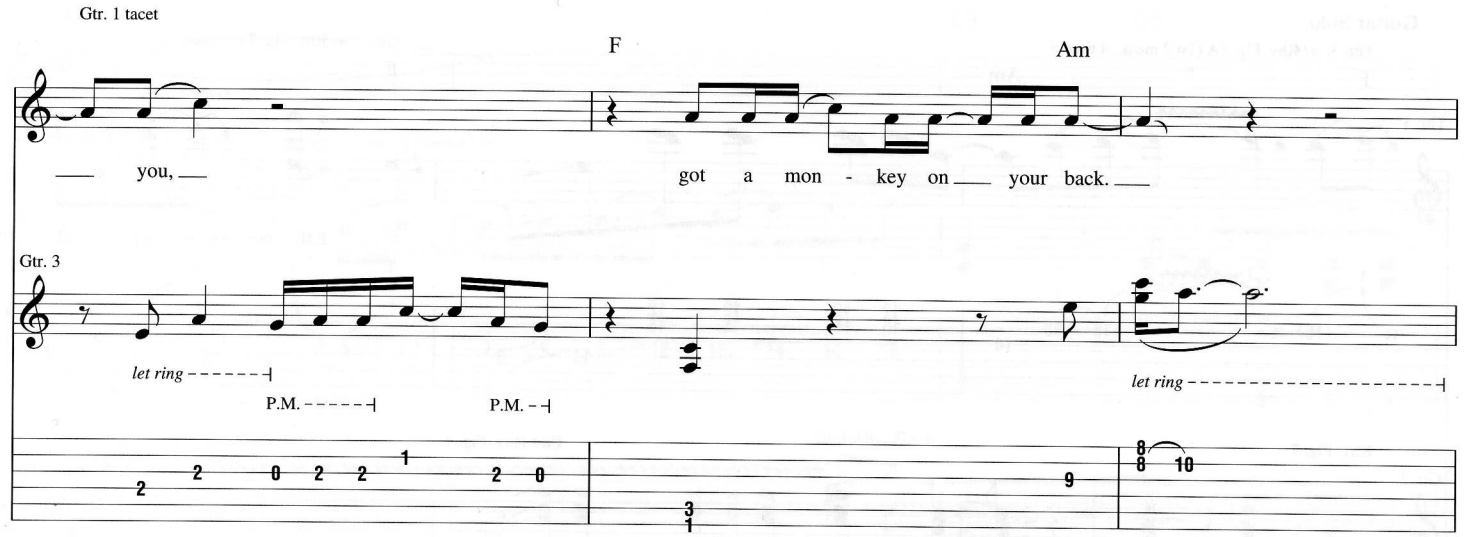
End Rhy. Fig. 7

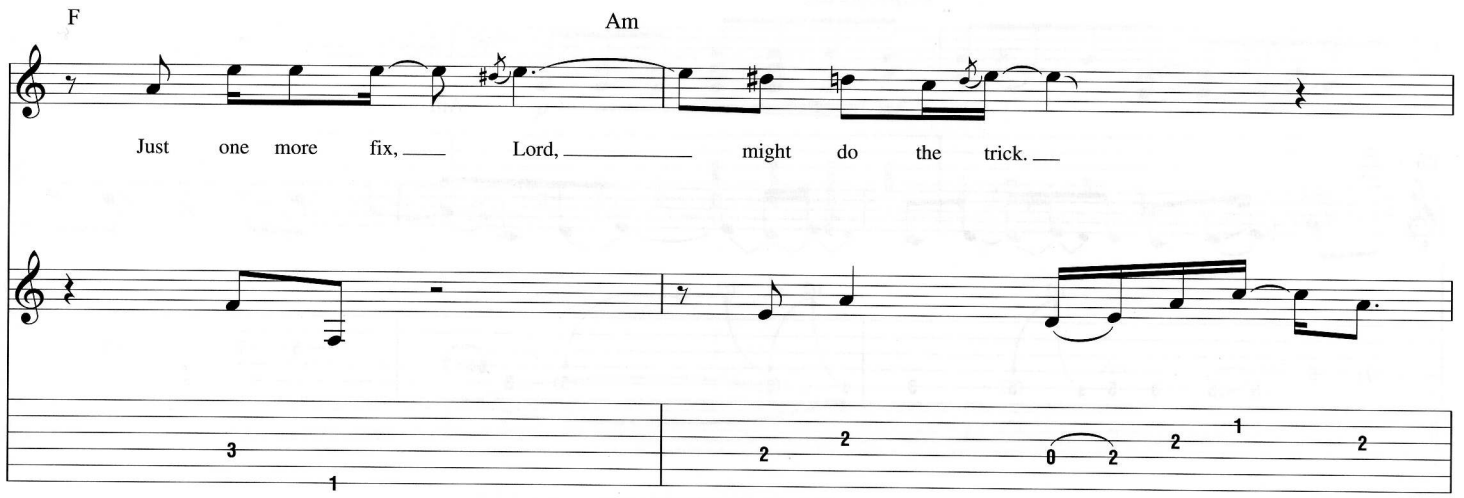


Verse

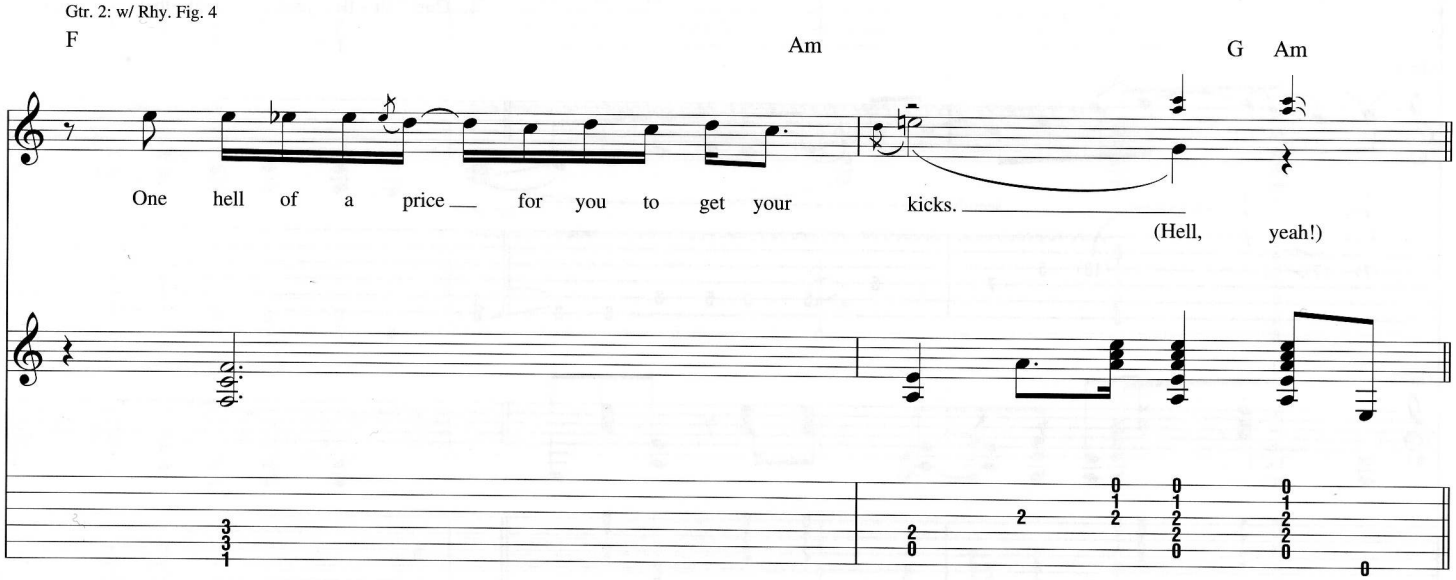
Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times)




Gtr. 1 tacet
F
Am
you,
got a mon - key on your back.
Gtr. 3
let ring
P.M.
P.M.
let ring


F
Am
Just one more fix, Lord, might do the trick.

D.S. al Coda 2


Gtr. 2: w/ Rhy. Fig. 4
F
Am
G
Am
One hell of a price for you to get your kicks.
(Hell, yeah!)

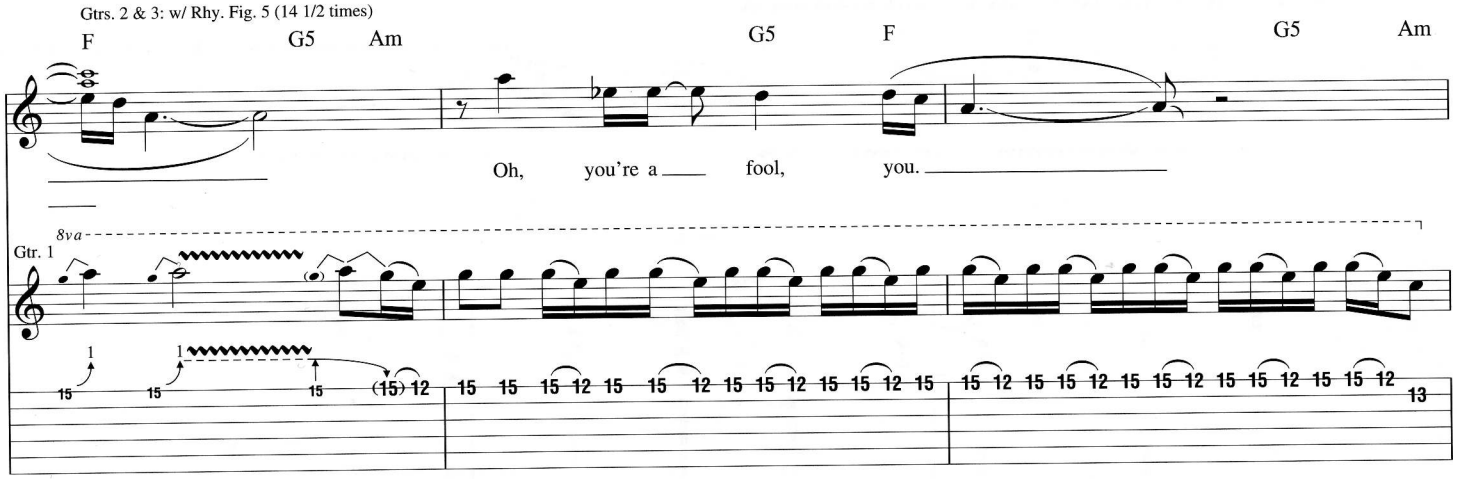
Coda 2

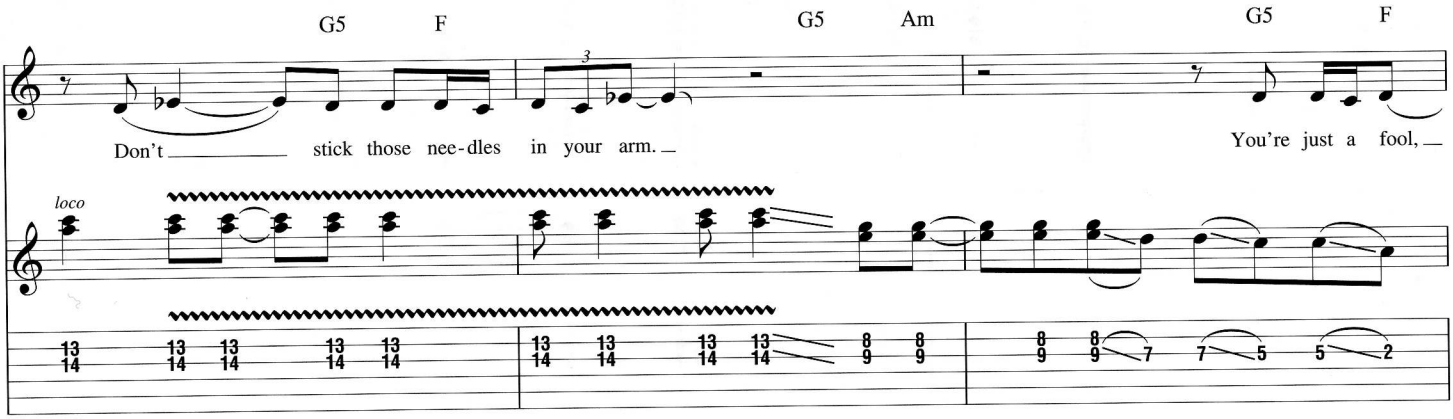
Chorus

Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.)

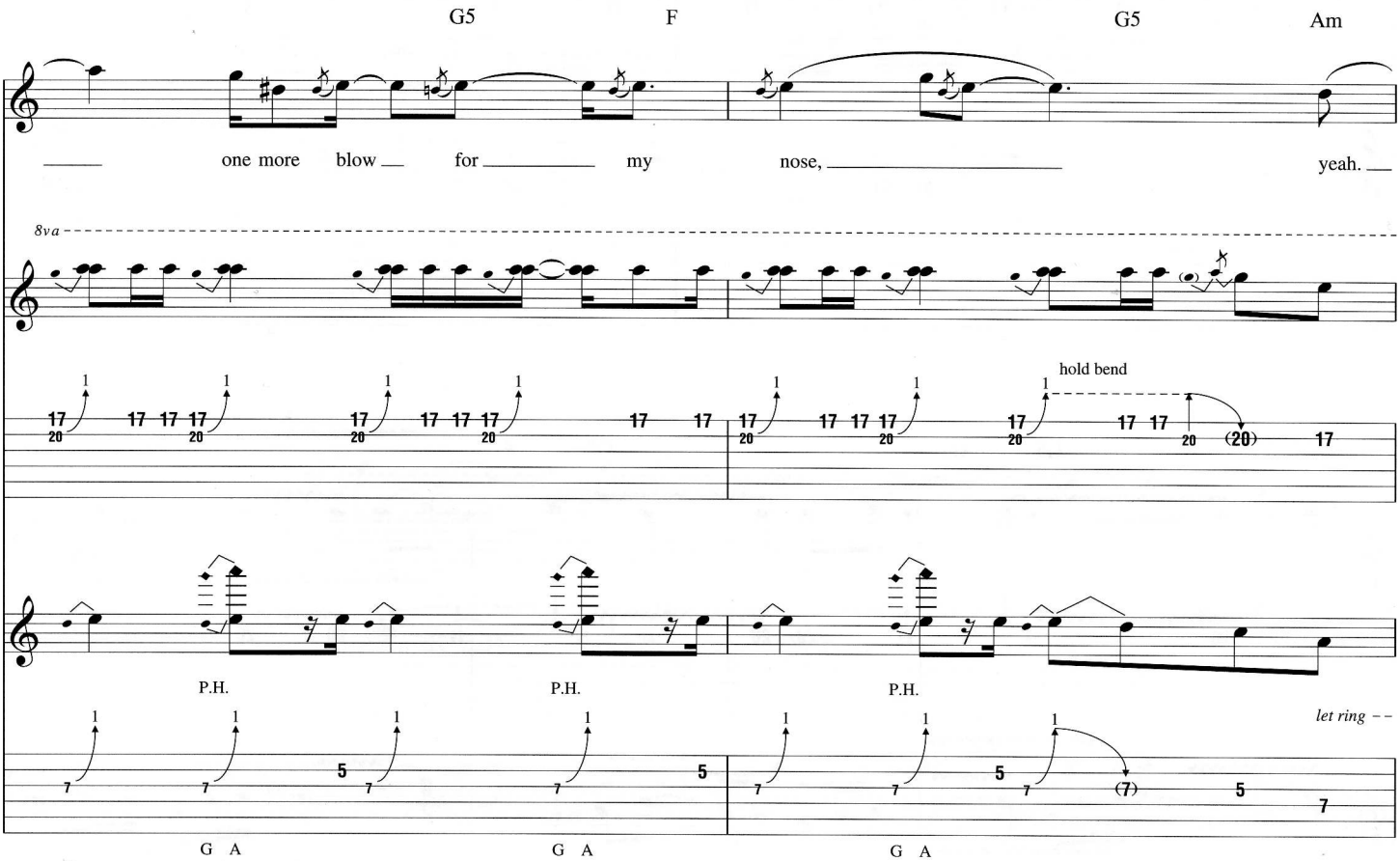
Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (14 1/2 times)

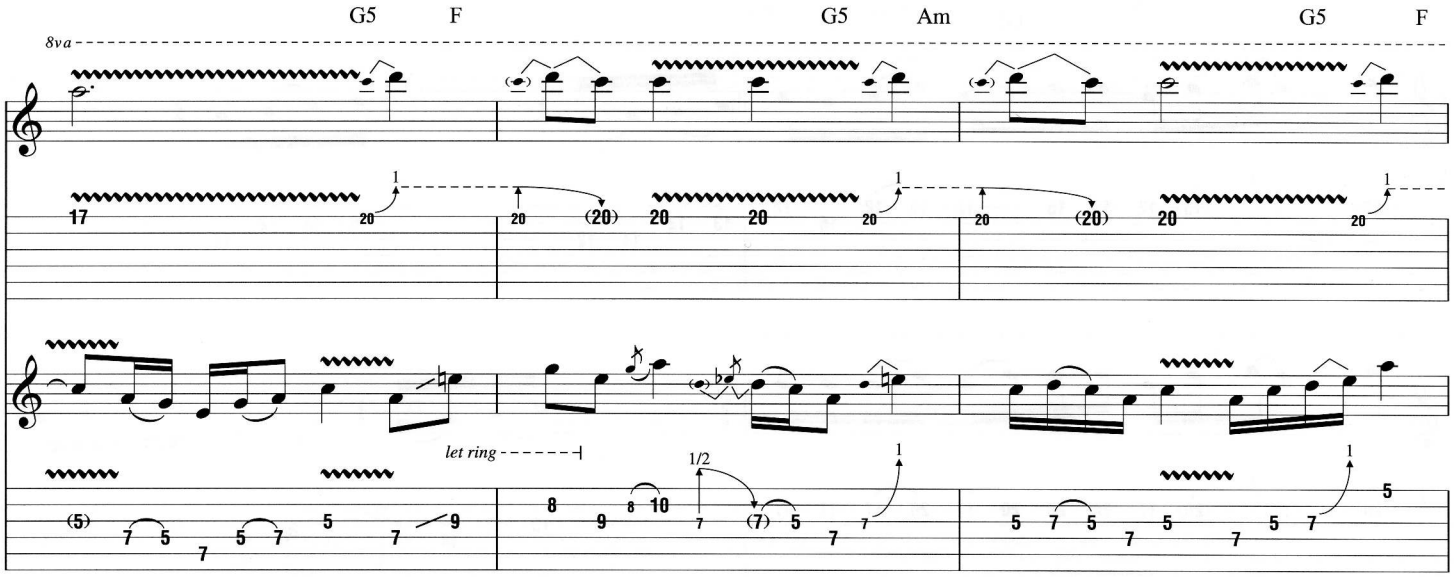


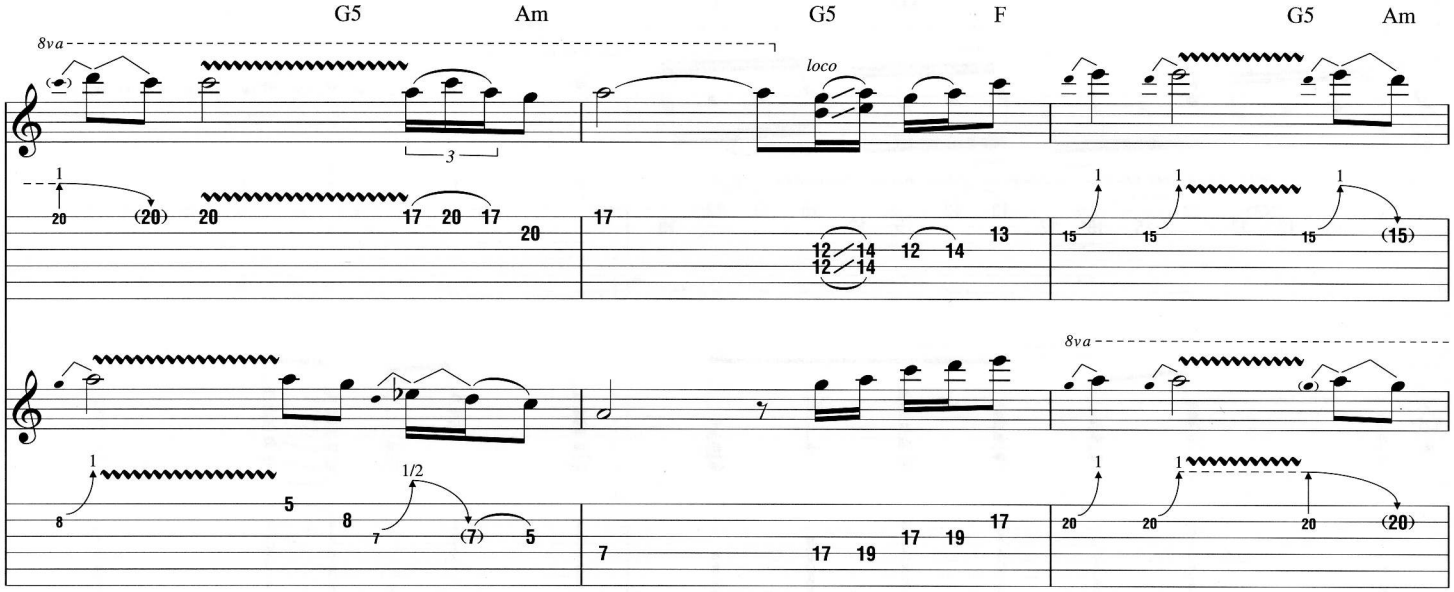


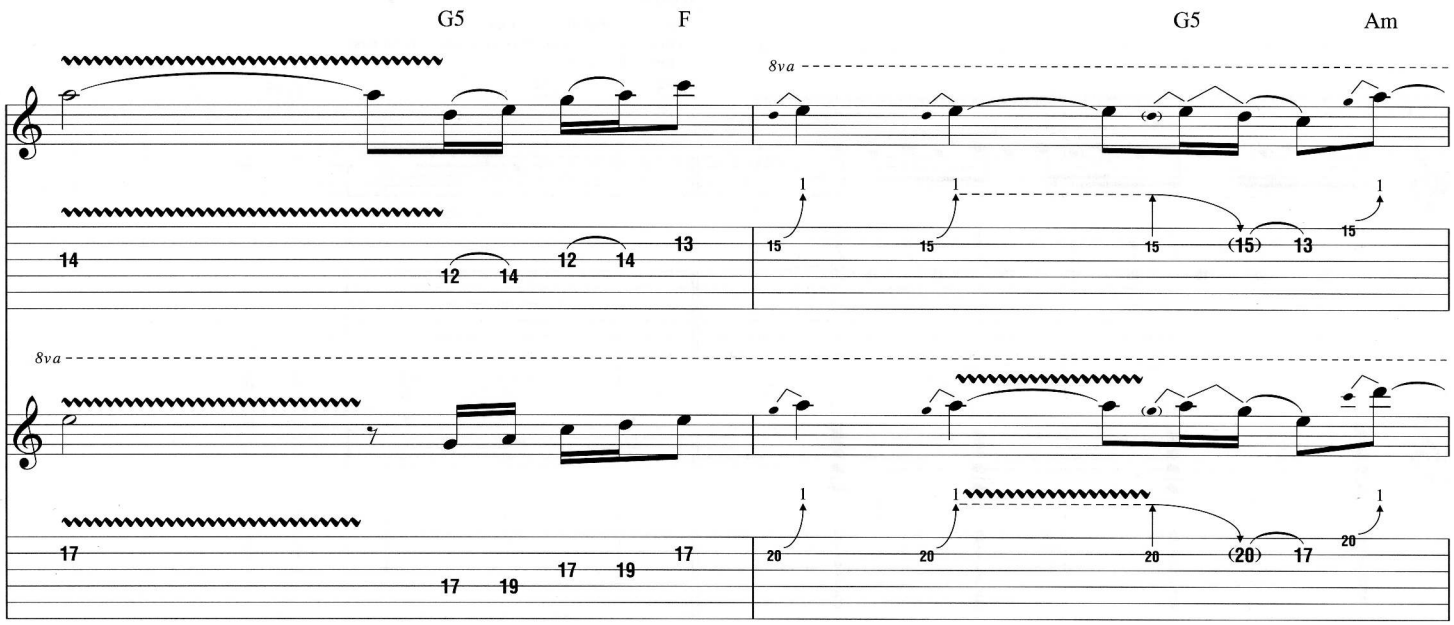
G5 Am G5 F G5 Am
just a fool, just a fool. Gim me one more blow, oo,
Gtr. 6 (slight dist.)
8va
f
Gtr. 1
P.H. P.H. P.H. P.H.
Pitch: G A G A G A G A

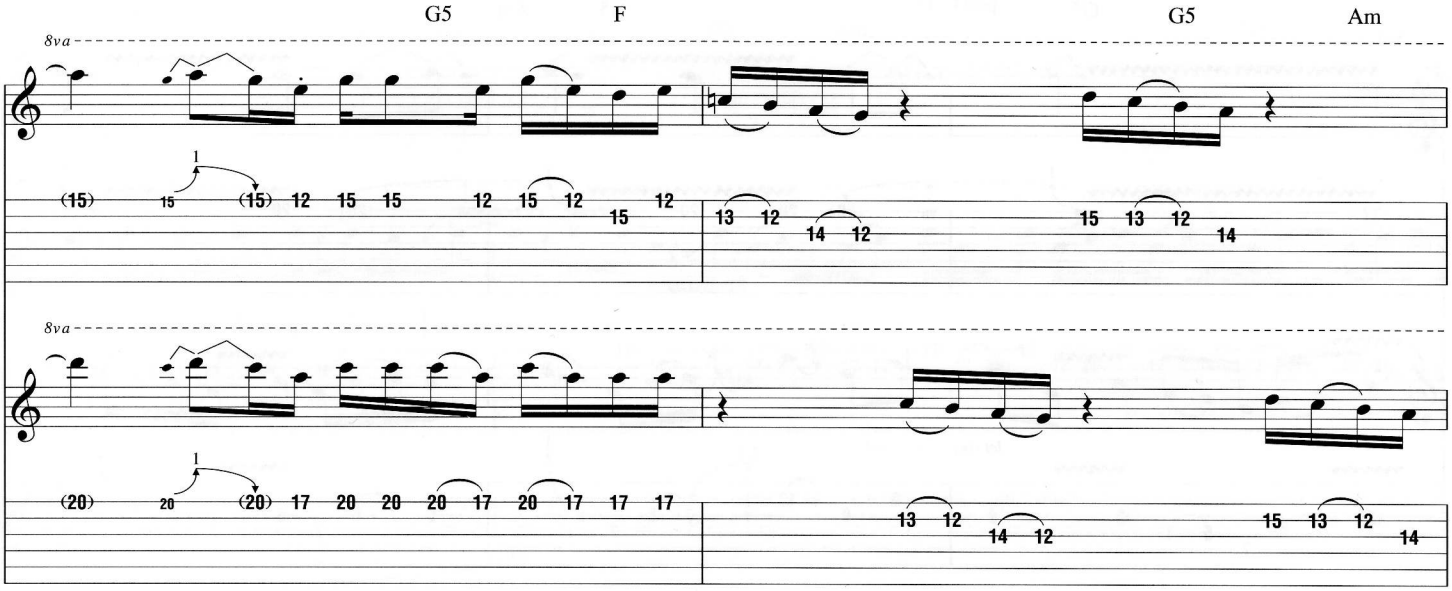

G5 F G5 Am
one more blow for my nose, yeah.
8va
hold bend
P.H. P.H. P.H.
let ring
G A G A G A

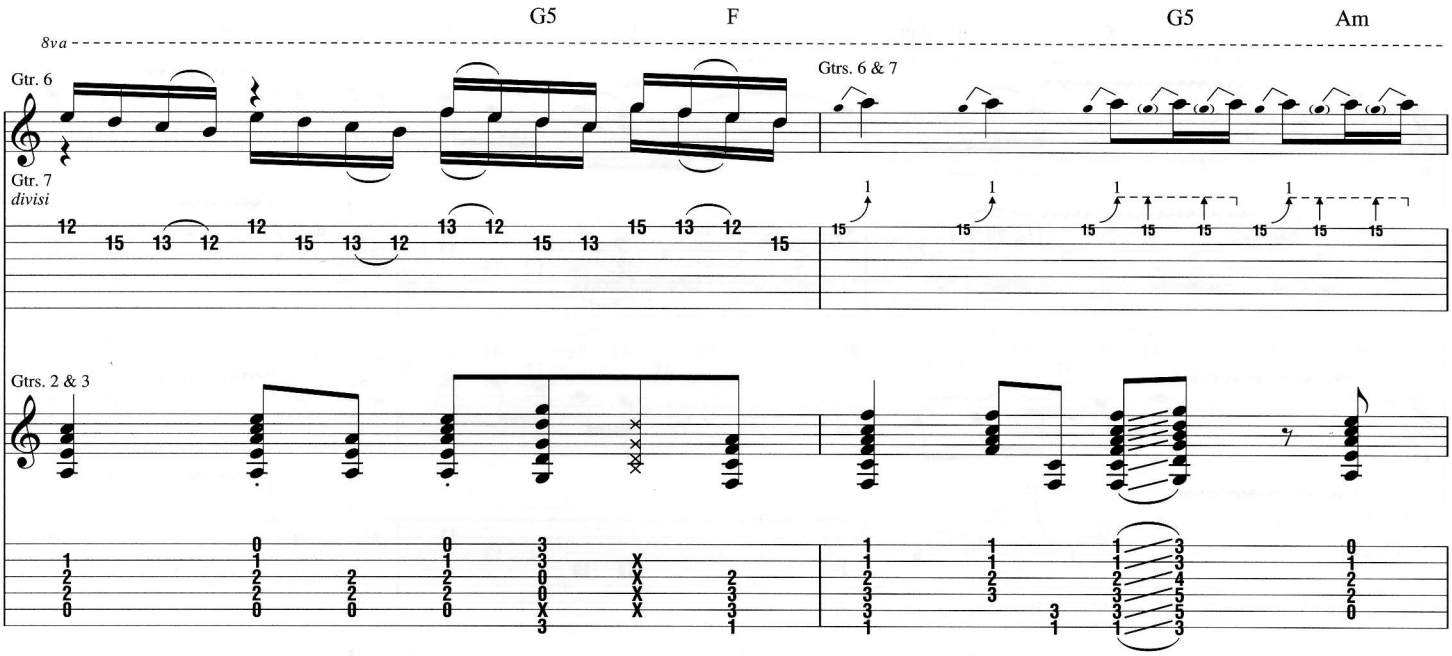
Gtr. 1 tacet
G5
F
G5
Am
G5
F
8va
pp
let ring
G5
Am
G5
F
8va
Gtr. 6
Gtr. 7 (slight dist.)
f
G5
Am
G5
F
G5
Am
8va
1/2
1/2


G5
F
G5
Am
G5
F
8va
let ring
1/2


G5
Am
G5
F
G5
Am
8va
loco
3
1/2

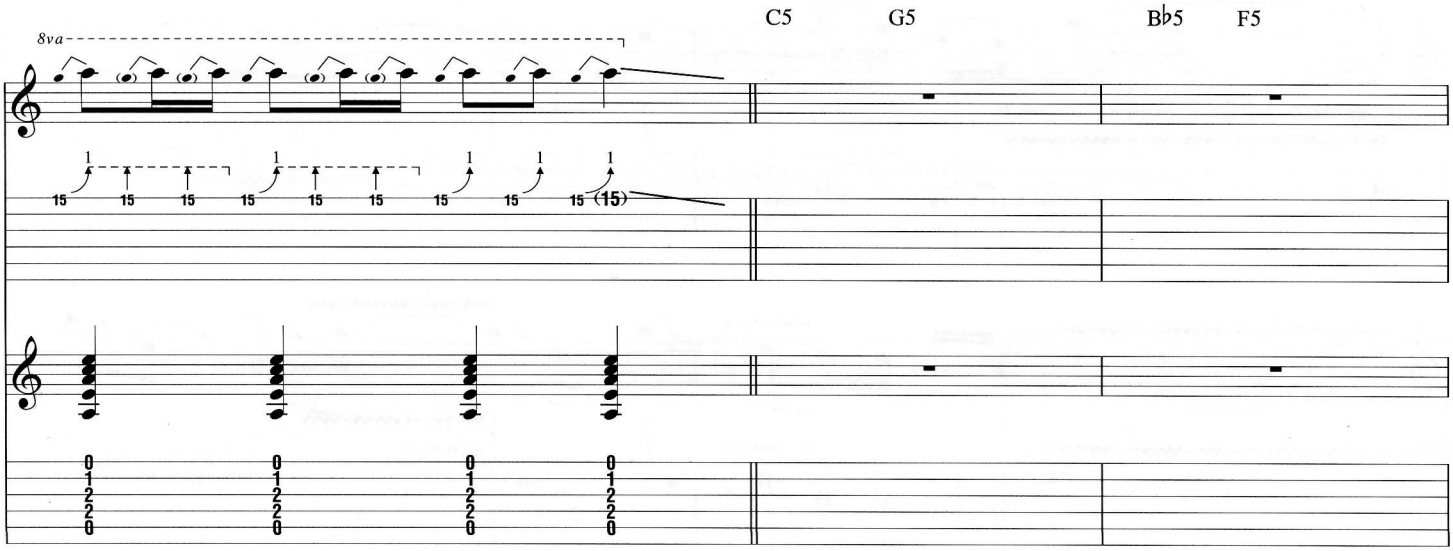

G5
F
G5
Am
8va
8va

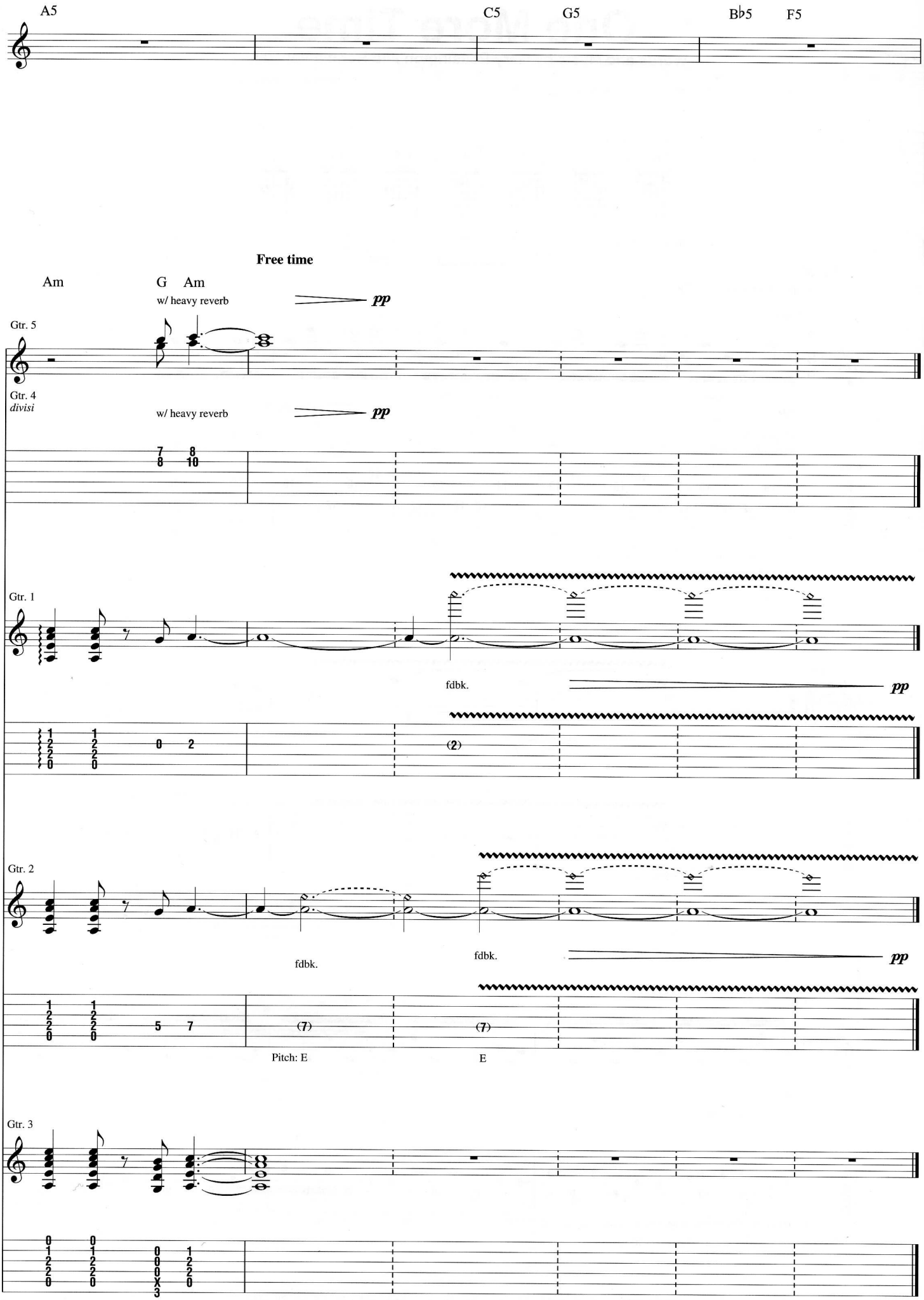




Outro

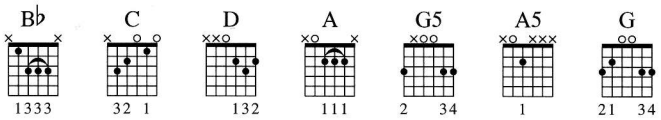
Gtr. 1: w/ Riff B (1 1/2 times)
Gtrs. 2 & 3: w/ Rhy. Figs. 6 & 6A (1 1/2 times)
Gtrs. 6 & 7 tacet




A5
C5
G5
B♭5
F5
Free time
Am
G
Am
w/ heavy reverb
pp
Gtr. 5
Gtr. 4
divisi
w/ heavy reverb
pp
Gtr. 1
fdbk.
pp
Gtr. 2
fdbk.
fdbk.
pp
Pitch: E
E
Gtr. 3

One More Time

Words and Music by Gary Rossington and Ronnie Van Zant



Intro

Moderately slow ♩. = 58

**Dsus2

Gtr. 3 (elec.)

mp

w/ clean tone

let ring throughout

Gtr. 4 (elec.)

***

mp

w/ clean tone

***Vol. swell

*Gtrs. 1 (elec.) & 2 (acous.)

mp

let ring throughout

*Gtr. 1: w/ clean tone. Composite arrangement

**Chord symbols reflect combined harmony.

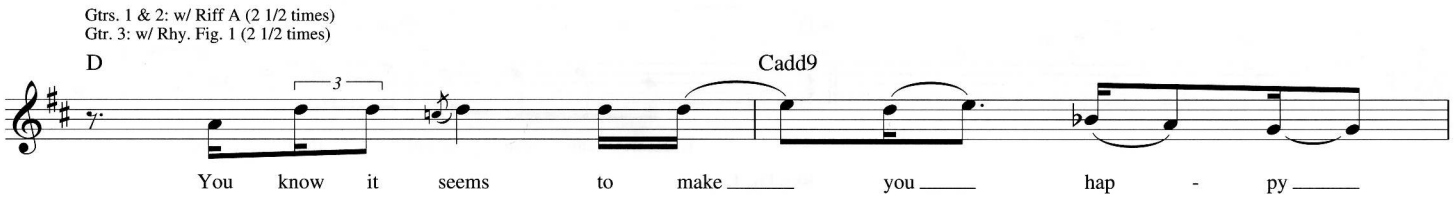
Copyright © 1977 SONGS OF UNIVERSAL, INC. and GET LOOSE MUSIC, INC.
Copyright Renewed
All Rights Controlled and Administered by SONGS OF UNIVERSAL, INC.
All Rights Reserved Used by Permission

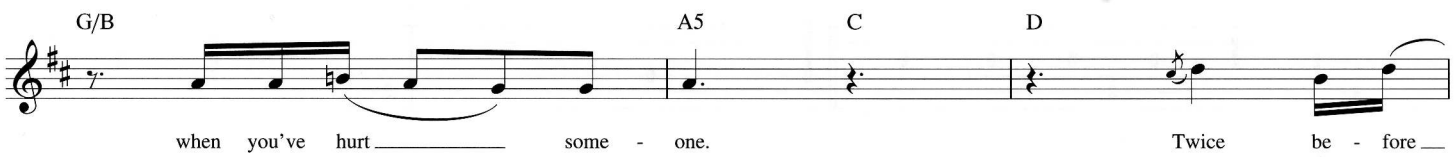
Cadd9
G/B

Verse

A
C
D
Gtr. 4 tacet
Cadd9
1. How can you stand there smil - in'
Rhy. Fig. 1
Riff A

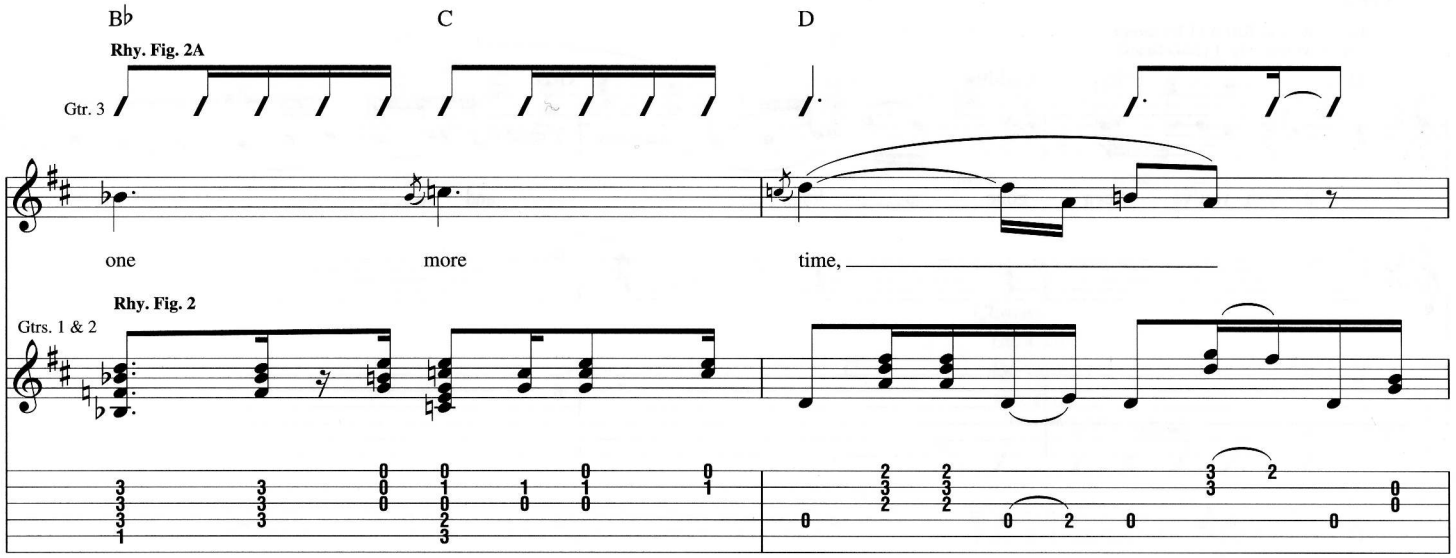
G/B
A5
C
af - ter all you've done?
Gtr. 3
End Rhy. Fig. 1
Gtrs. 1 & 2
End Riff A

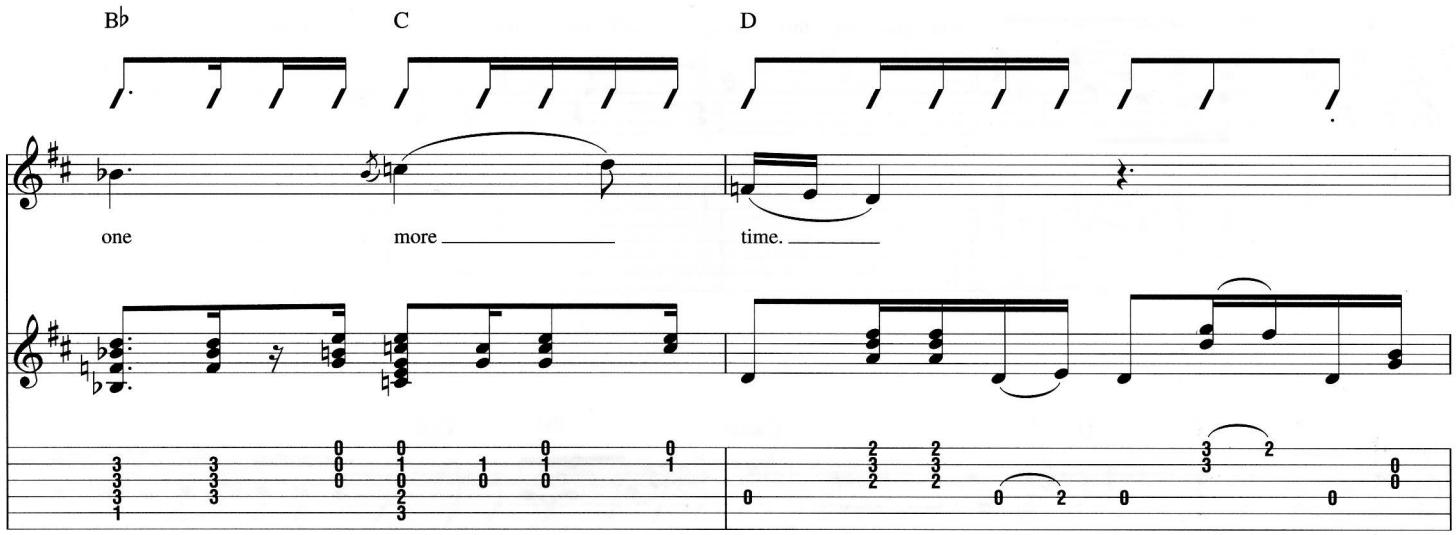

Gtrs. 1 & 2: w/ Riff A (2 1/2 times)
Gtr. 3: w/ Rhy. Fig. 1 (2 1/2 times)
D
Cadd9
You know it seems to make you happ - py

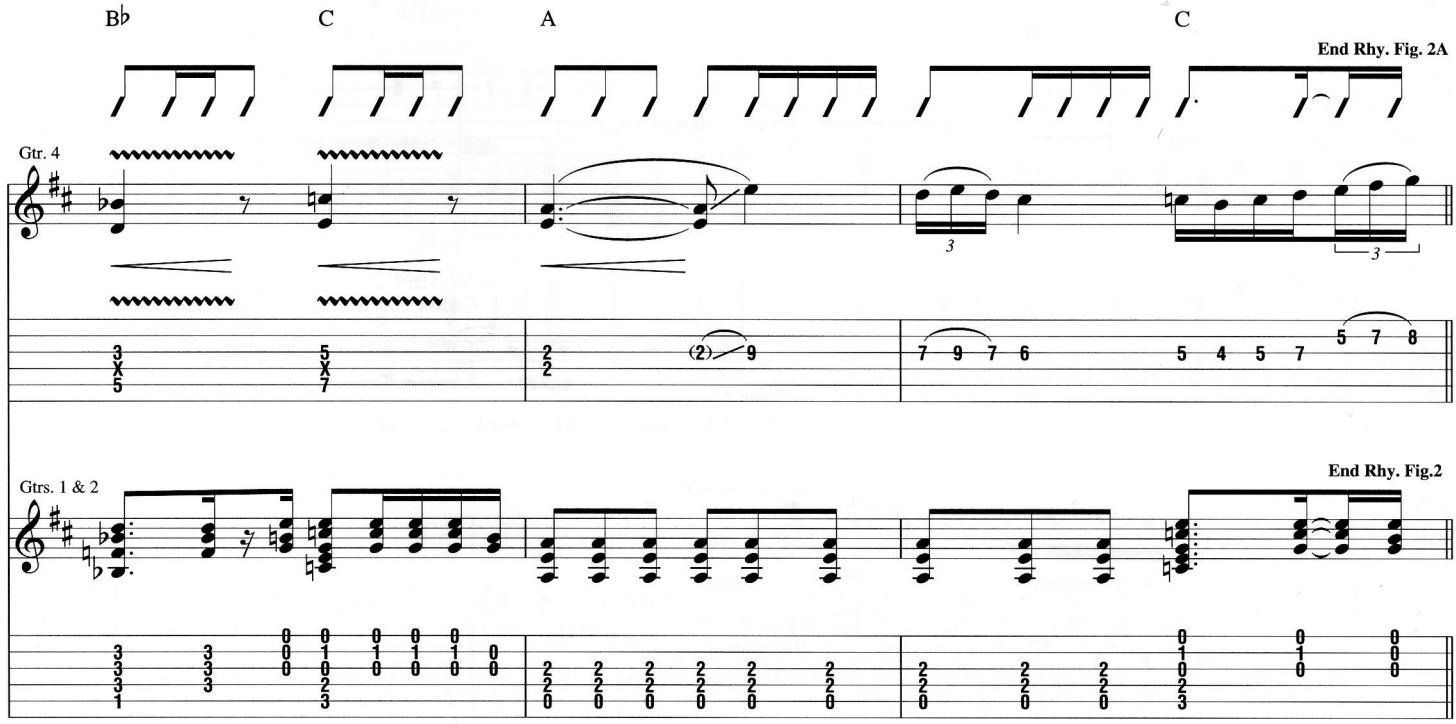

G/B
A5
C
D
when you've hurt some - one.
Twice be - fore

Cadd9
G/B
A5
C
you fooled me with your de - ceiv - in' and lies.

D
Cadd9
Come in and close the door

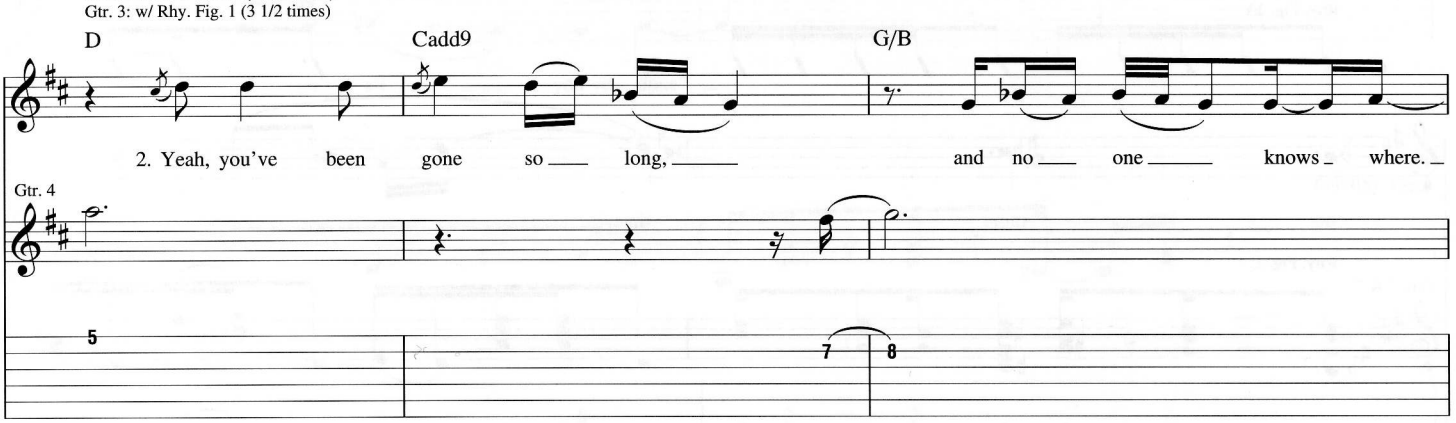

B♭
C
D
Rhy. Fig. 2A
Gtr. 3
one
more
time,
Rhy. Fig. 2
Gtrs. 1 & 2

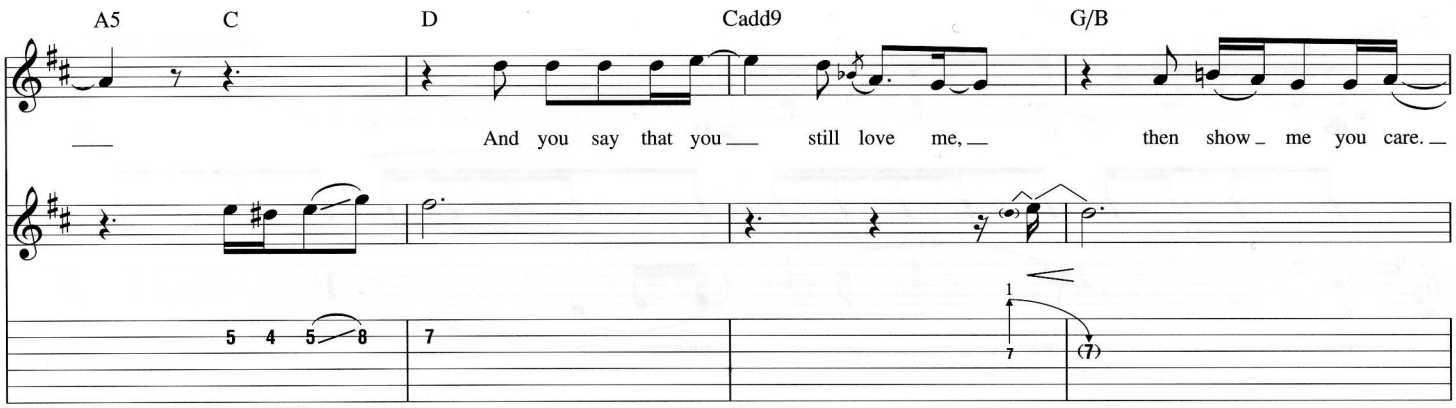

B♭
C
D
one
more
time.

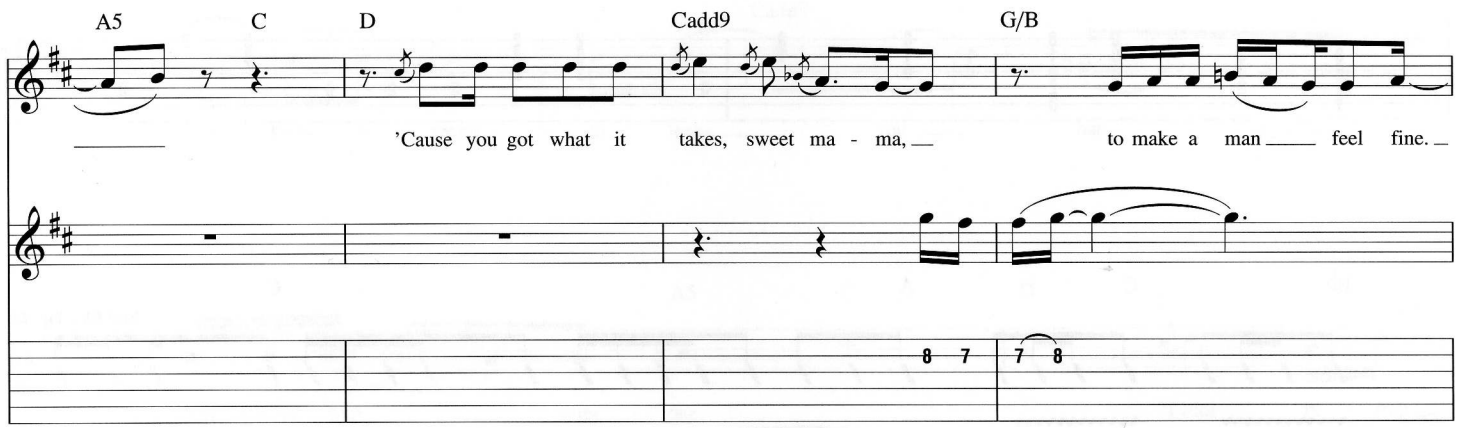

B♭
C
A
C
End Rhy. Fig. 2A
Gtr. 4
Gtrs. 1 & 2
End Rhy. Fig.2

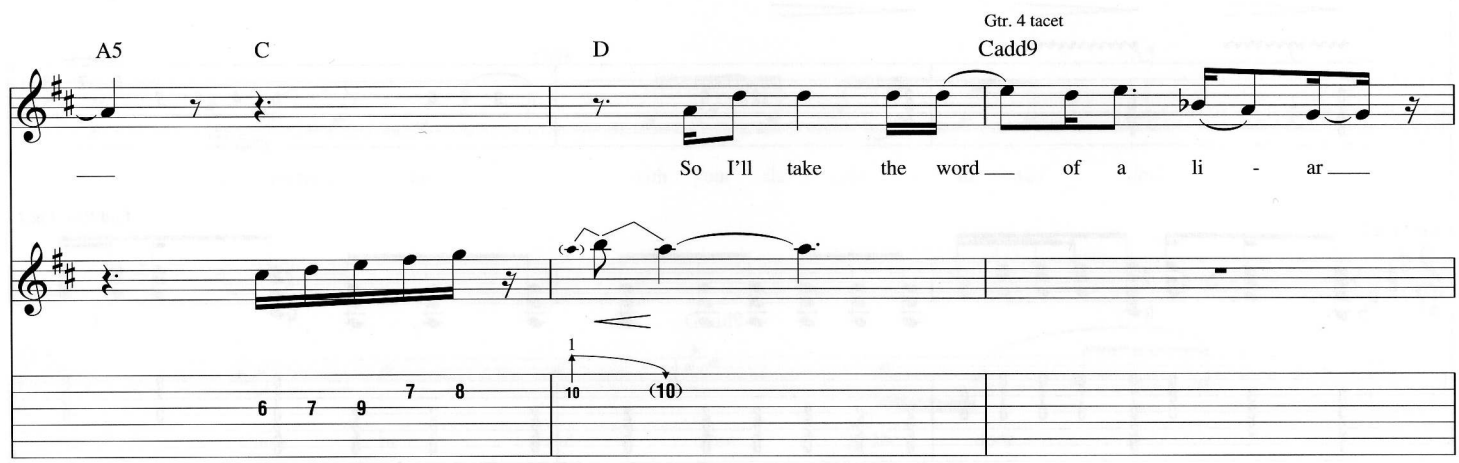
Verse

Gtrs. 1 & 2: w/ Riff A (3 1/2 times)
Gtr. 3: w/ Rhy. Fig. 1 (3 1/2 times)

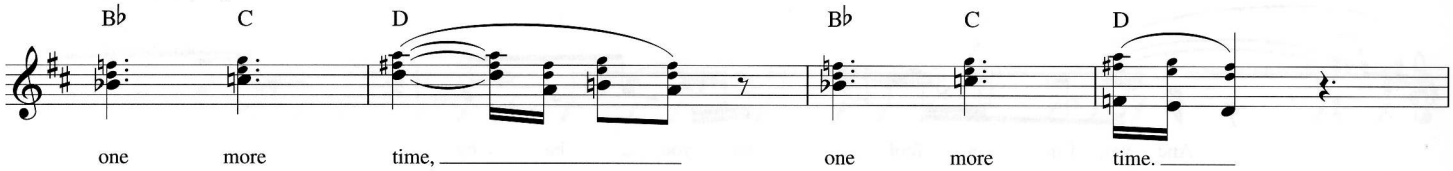






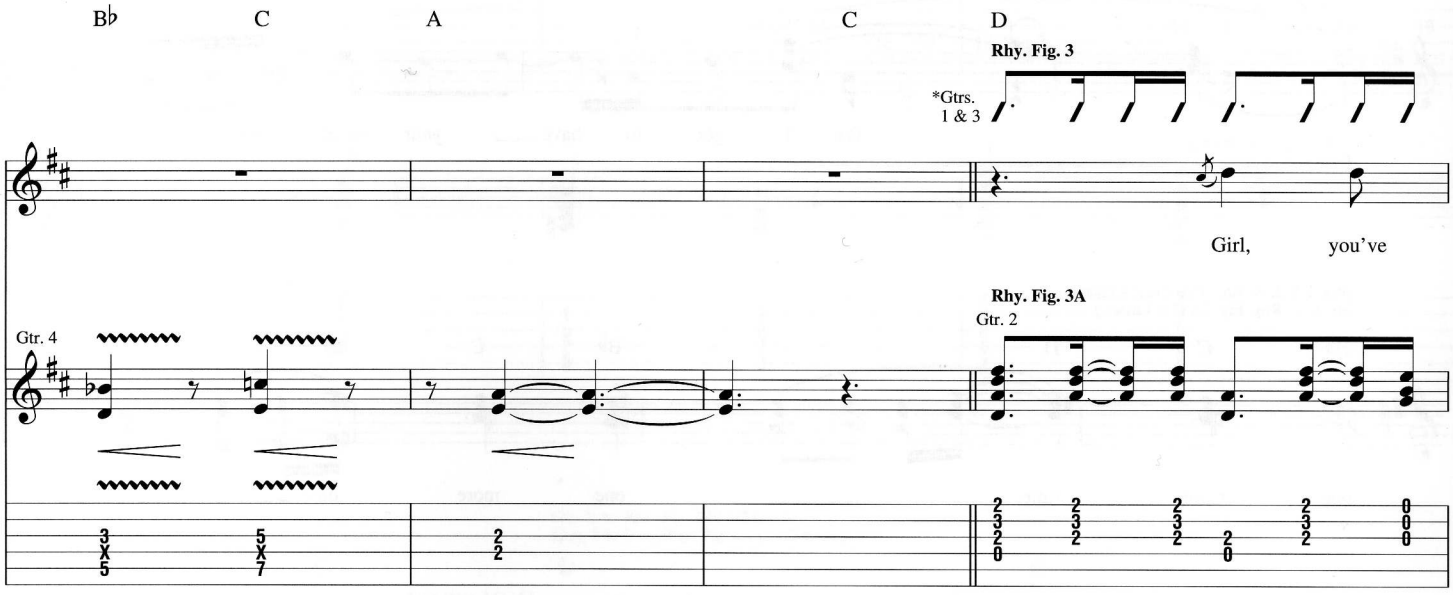


Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2A

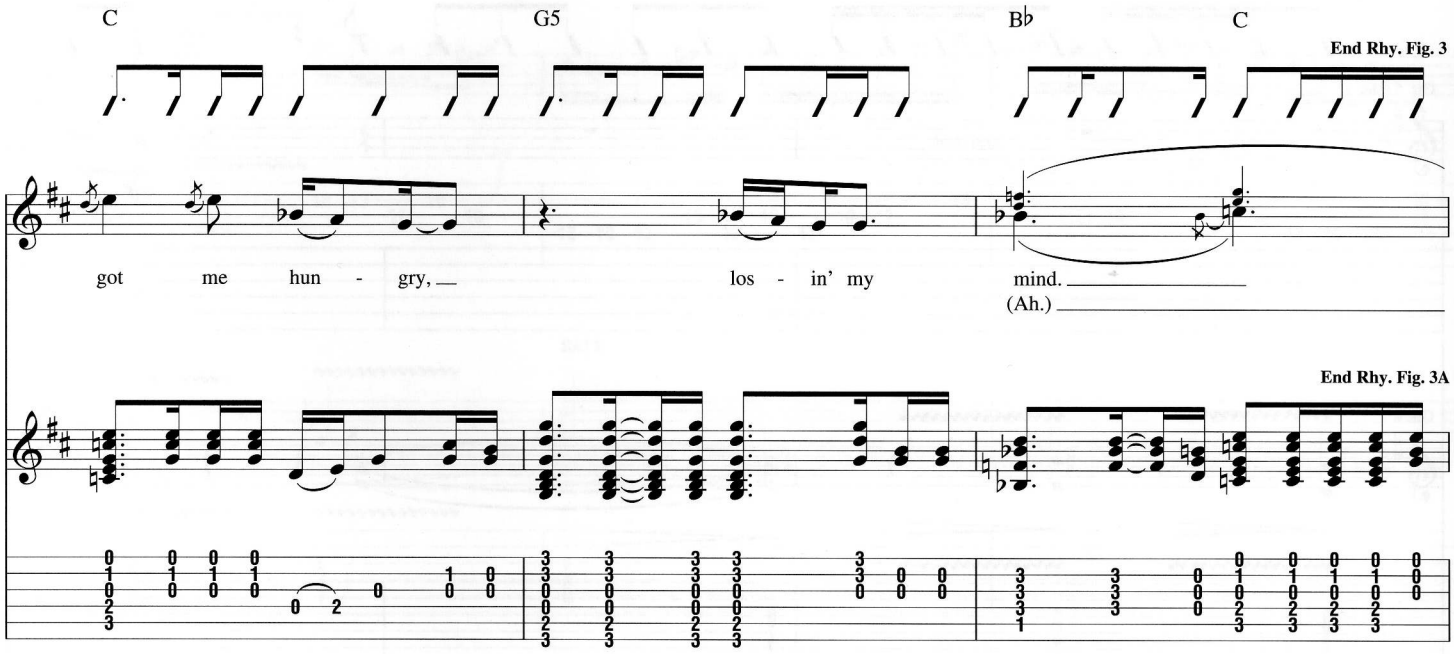


Chorus

Gtr. 4 tacet



*Composite arrngement



Gtrs. 1 & 3: w/ Rhy. Fig. 3 (2 1/2 times)
Gtr. 2: w/ Rhy. Fig. 3A (2 1/2 times)

D
C
G5
And yes, I'm a fool for you, ba - by. I can't de -
B♭
C
D
C
ny.
But I got to have your sweet love.
(Ah.)
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 4 meas.)
Gtr. 3: w/ Rhy. Fig. 2A (1st 4 meas.)
B♭
C
D
B♭
C
D
one more time, one more time.
B♭
C
A
A5
C
Gtr. 3
Gtr. 5 (elec.)
mf
w/ slight dist.
Gtr. 4
Gtrs. 1 & 2
(Gtr. 2, cont. in slashes)

Guitar Solo

Gtr. 4 tacet

D C G

Rhy. Fig. 4A

*Gtrs. 2 & 3

Gtr. 5

Rhy. Fig. 4

Gtr. 1

*Composite arrangement

Gtr. 1: w/ Rhy. Fig. 4 (2 1/2 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 4A (2 1/2 times)

B♭ C D C

End Rhy. Fig. 4A

Gtr. 5

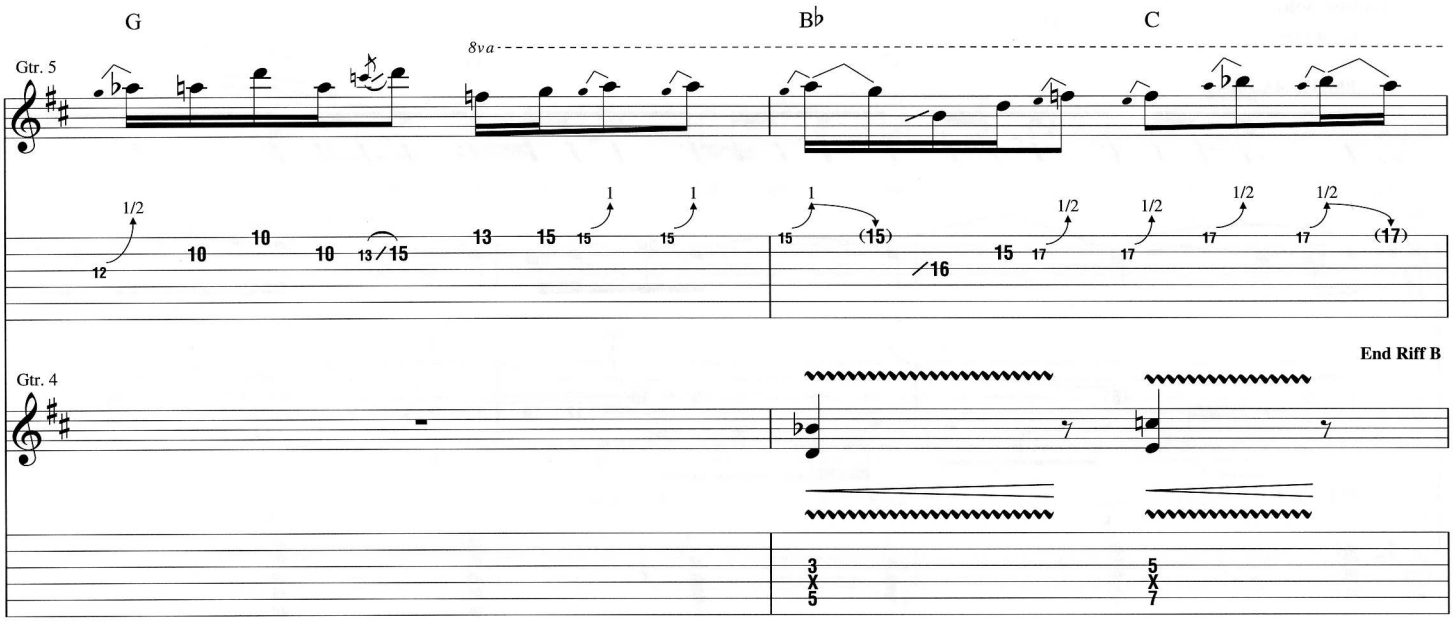
hold bend

Gtr. 4

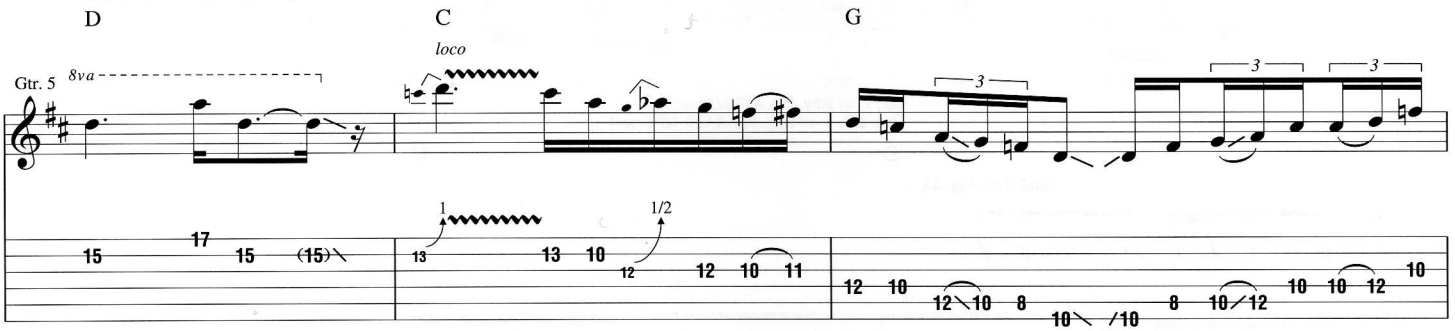
Riff B

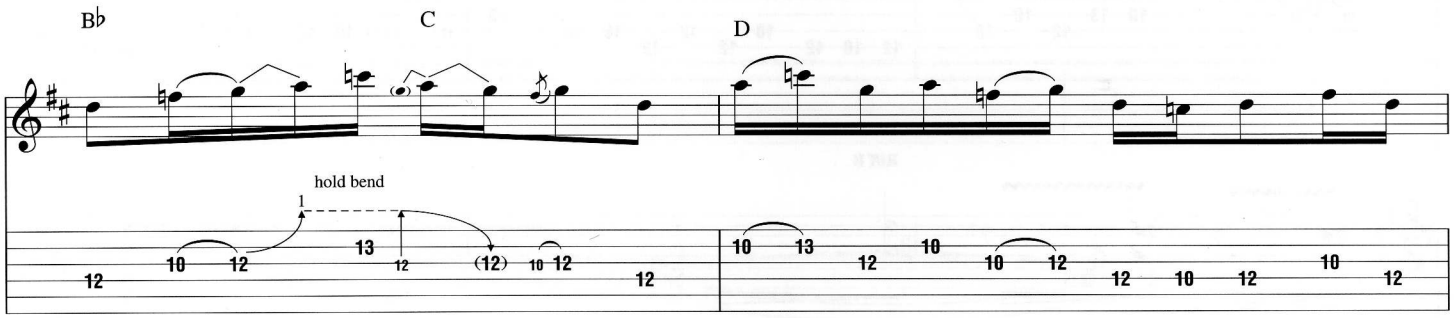
End Rhy. Fig. 4

Gtr. 1

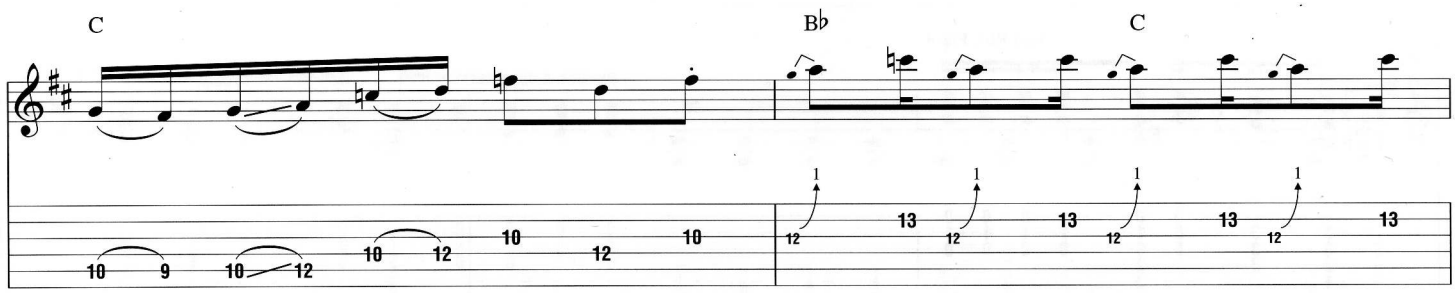


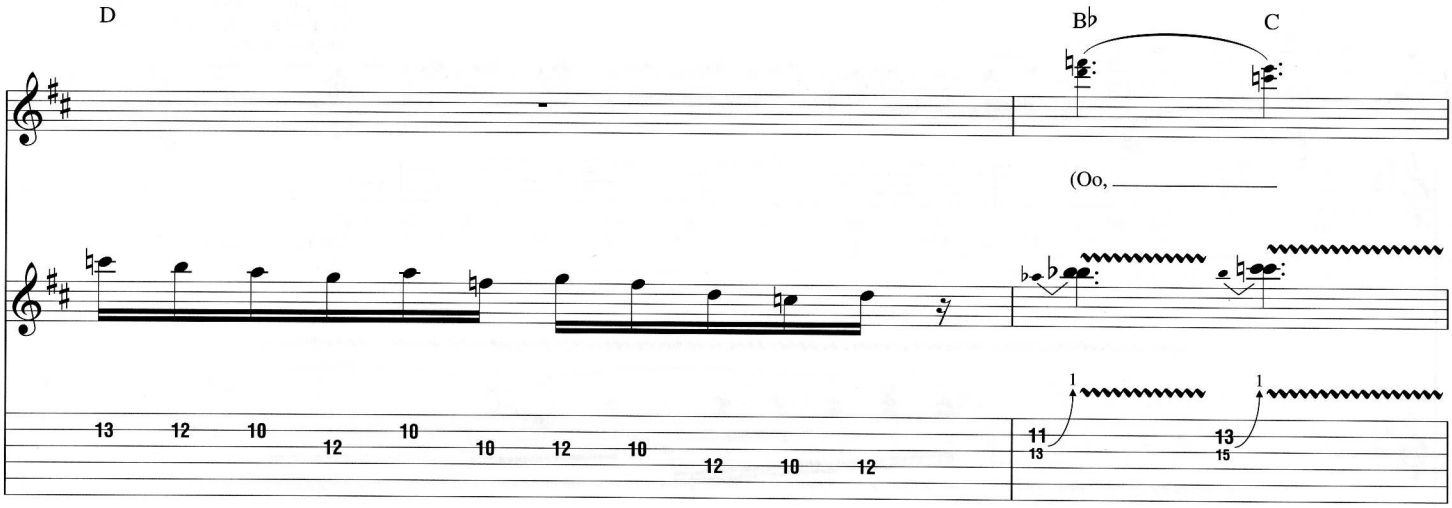
Gtr. 4: w/ Riff B (1 1/4 times)





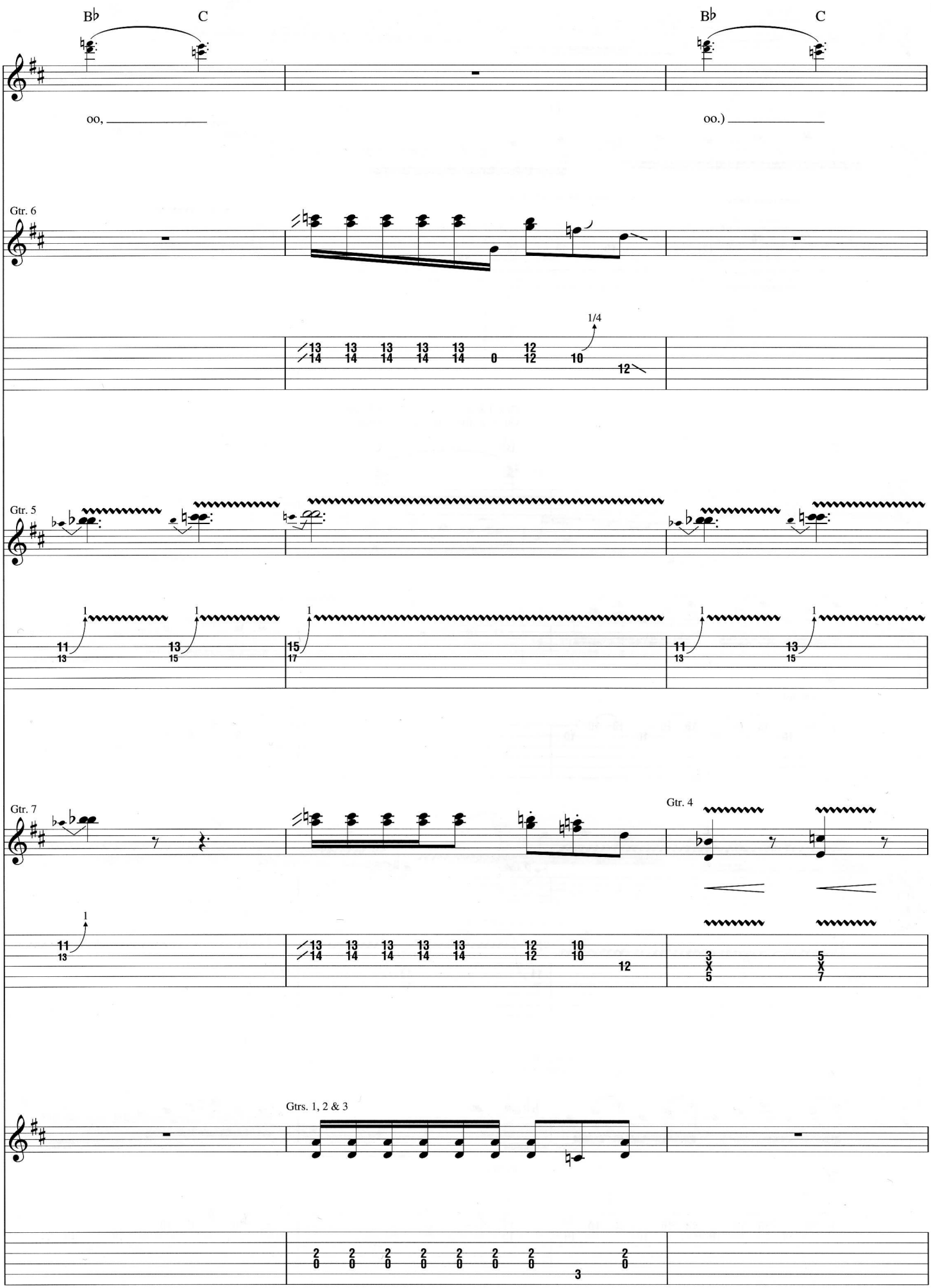
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 4 meas.)
Gtr. 3: w/ Rhy. Fig. 2A (1st 4 meas.)

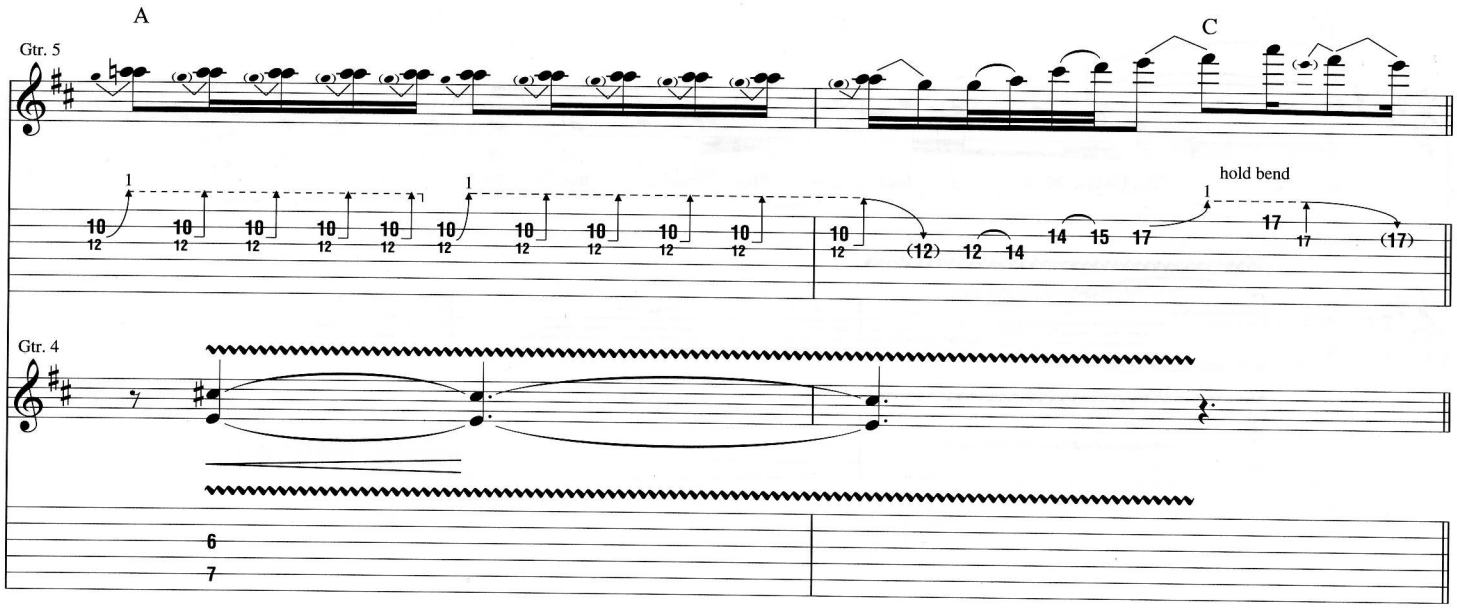




Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 3 meas.)
Gtr. 3: w/ Rhy. Fig. 2A (1st 3 meas.)

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (last 3 meas.)
Gtr. 3: w/ Rhy. Fig. 2A (last 3 meas.)
Gtrs. 6 & 7 tacet

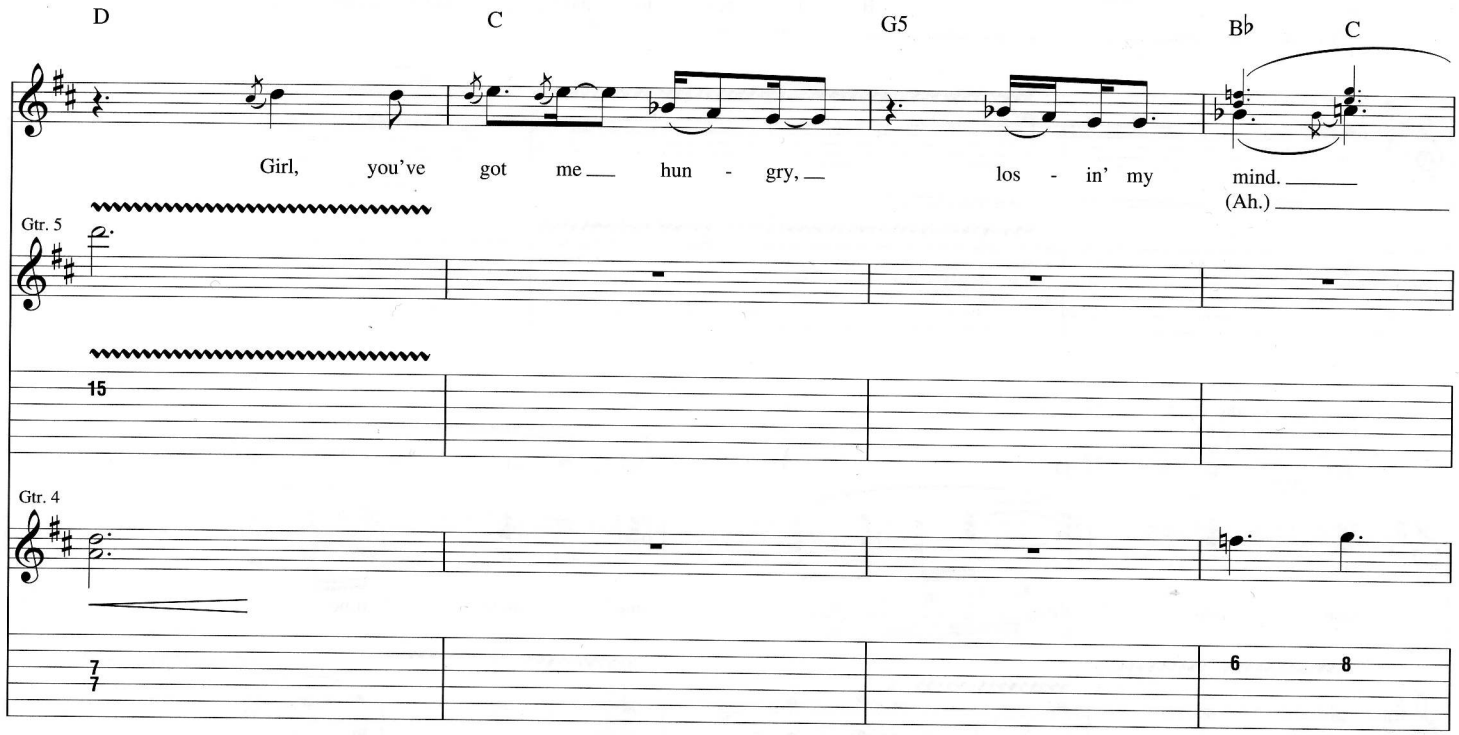


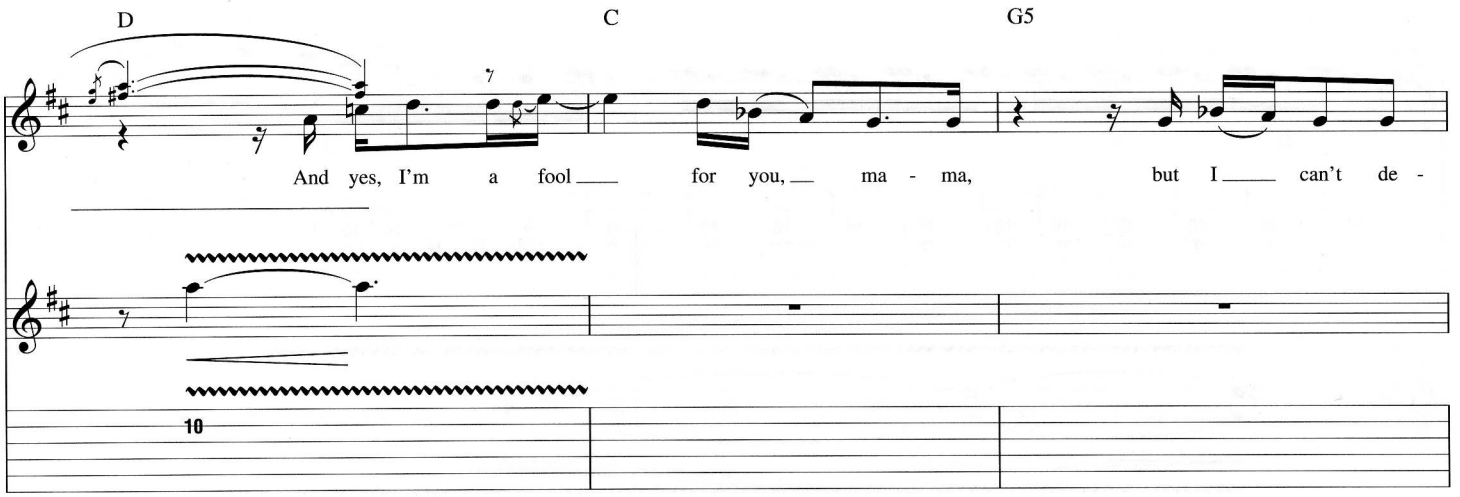


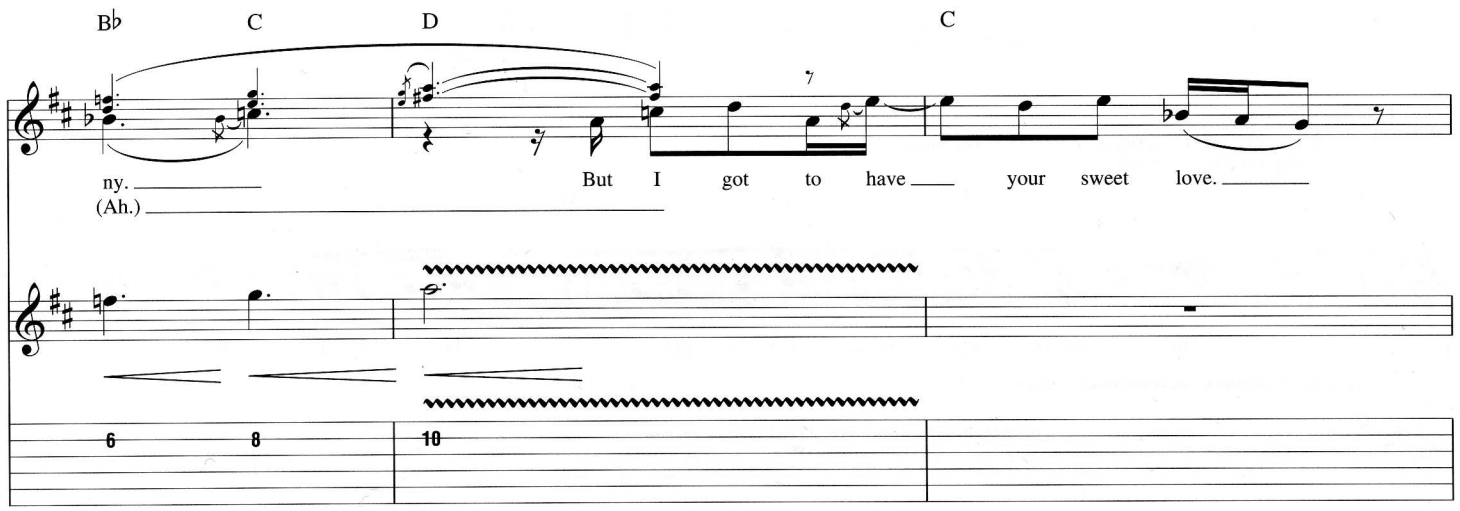
Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 3 (3 1/2 times)
Gtr. 2: w/ Rhy. Fig. 3A (3 1/2 times)

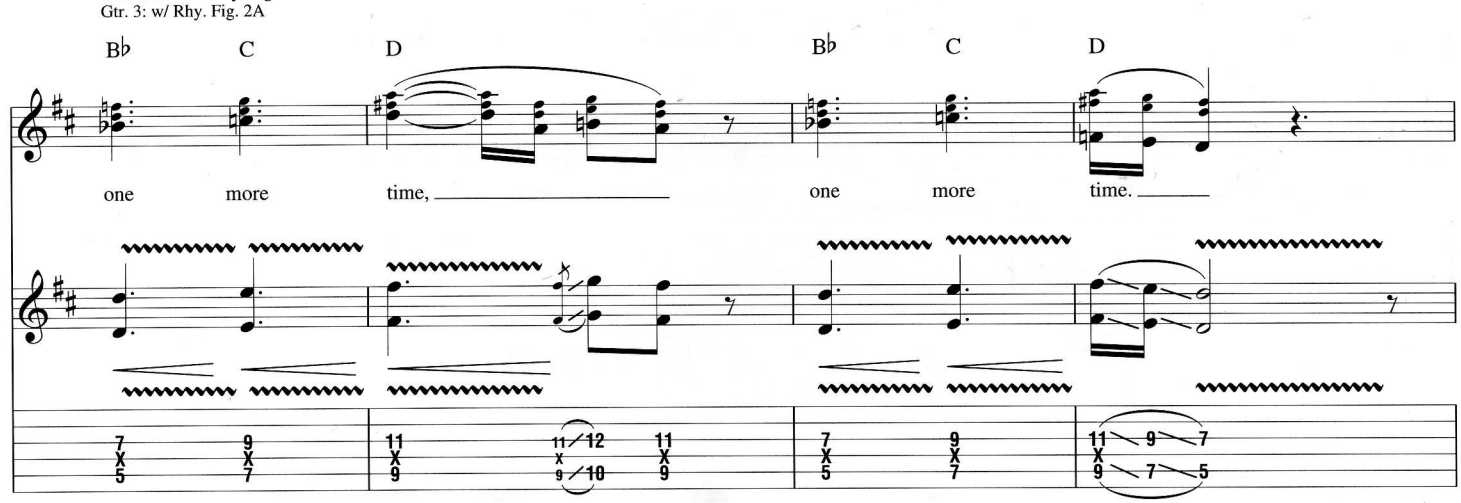
Gtr. 5 tacet

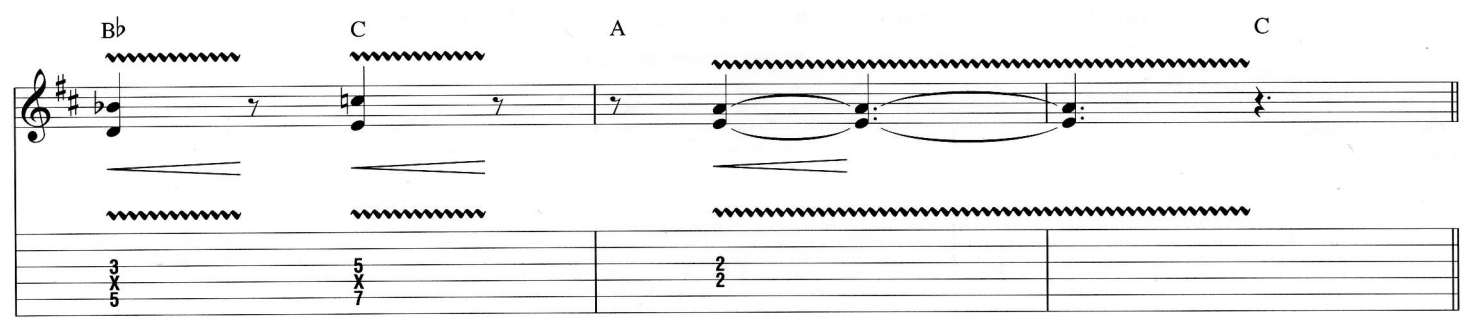






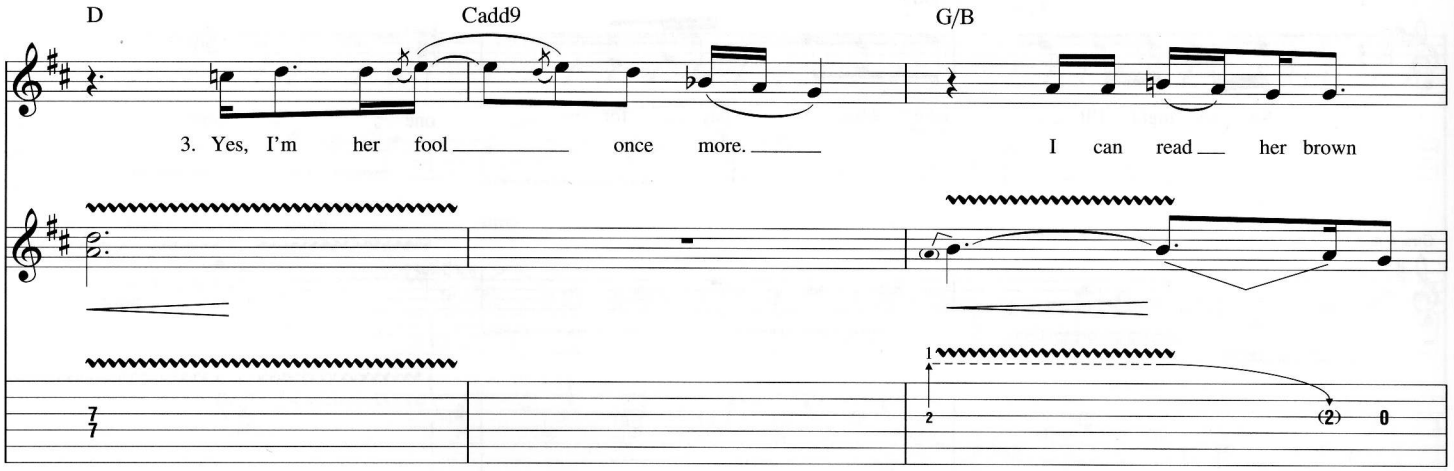
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2A

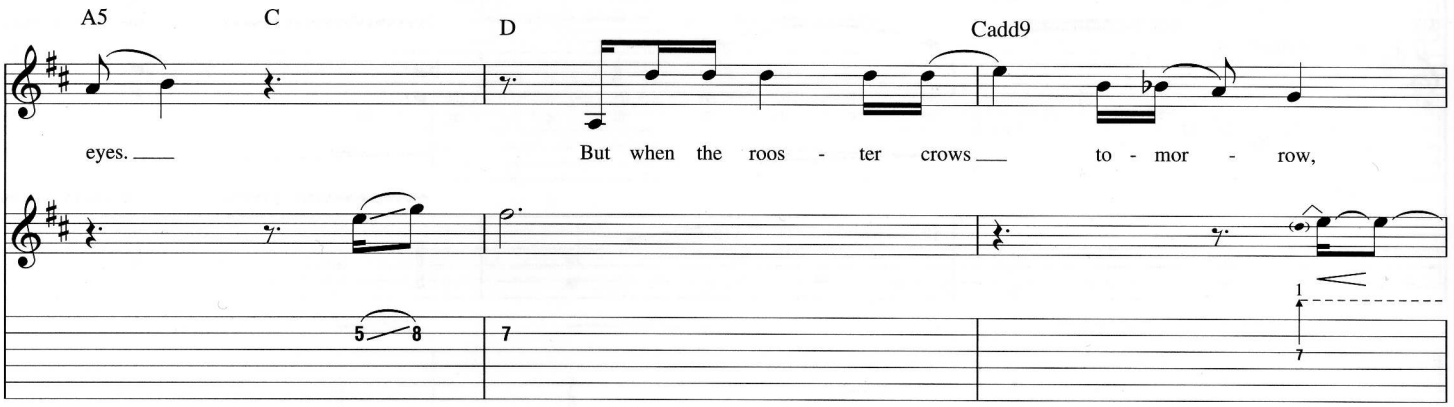


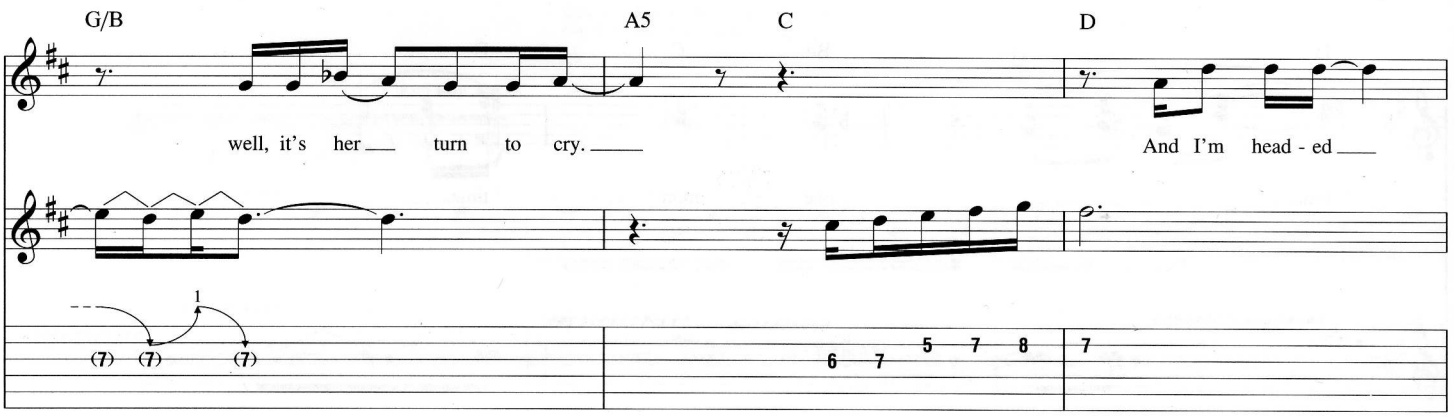


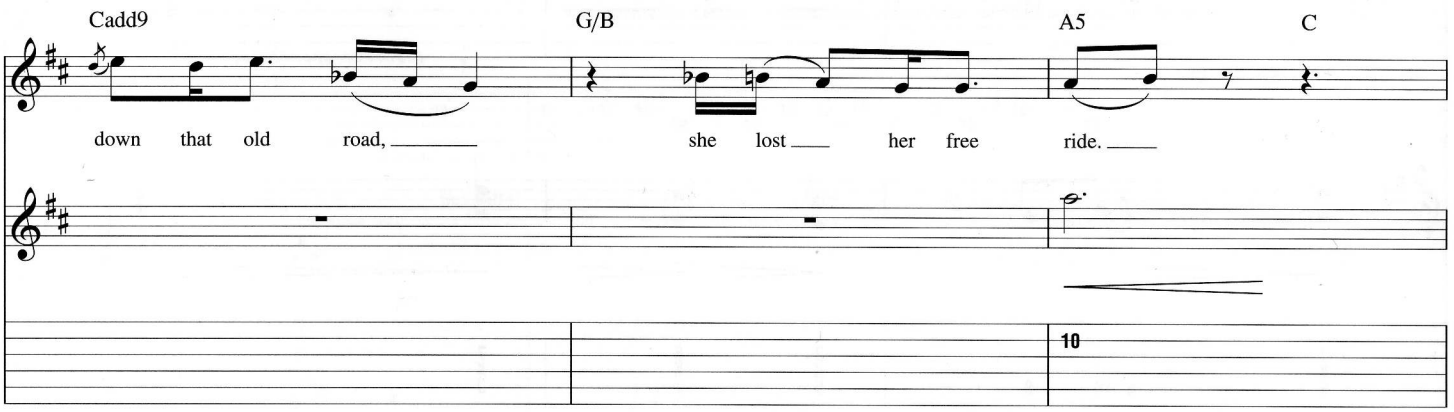
Verse

Gtrs. 1 & 2: w/ Riff A (3 1/2 times)
Gtr. 3: w/ Rhy. Fig. 1 (3 1/2 times)

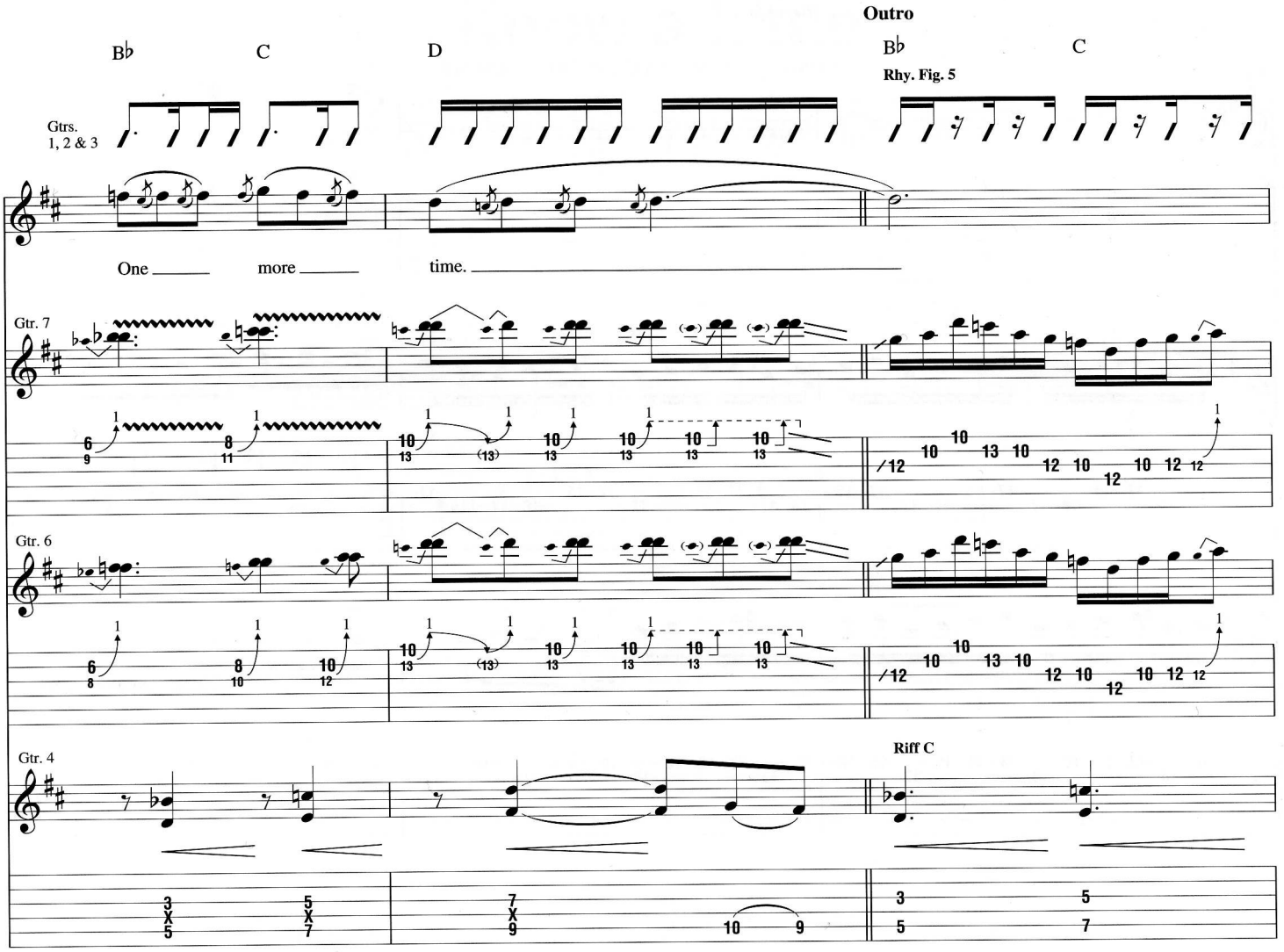




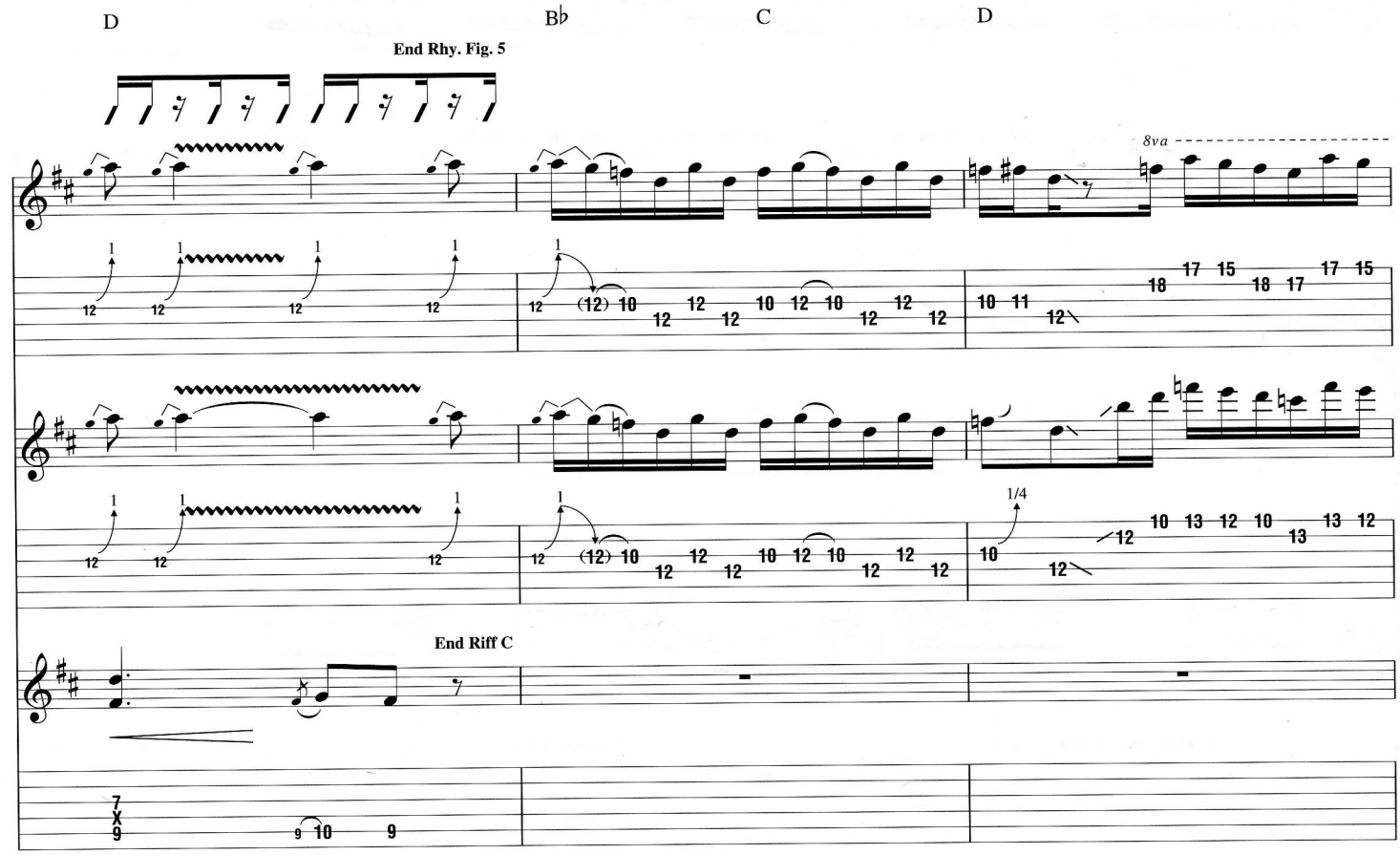


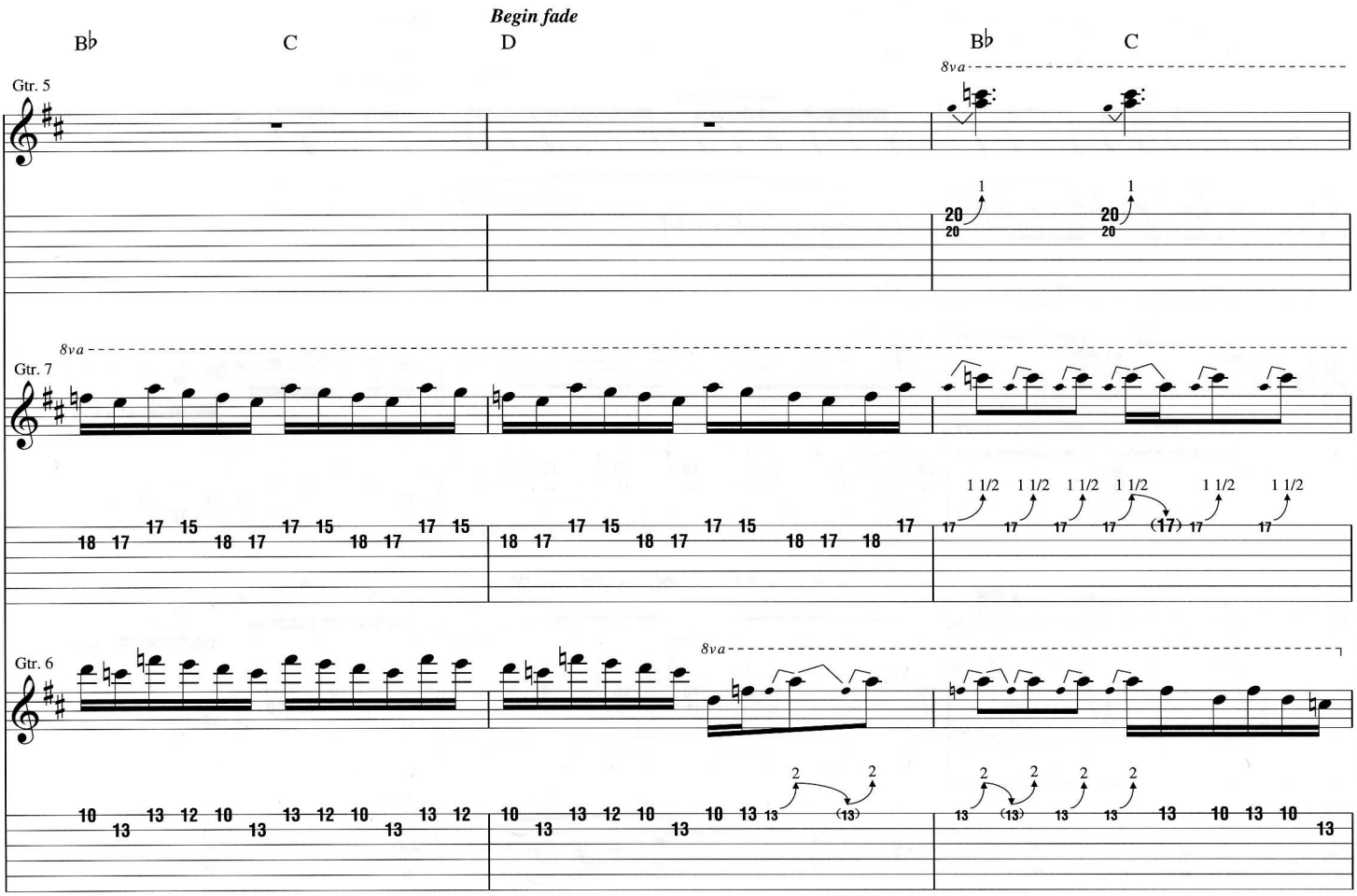


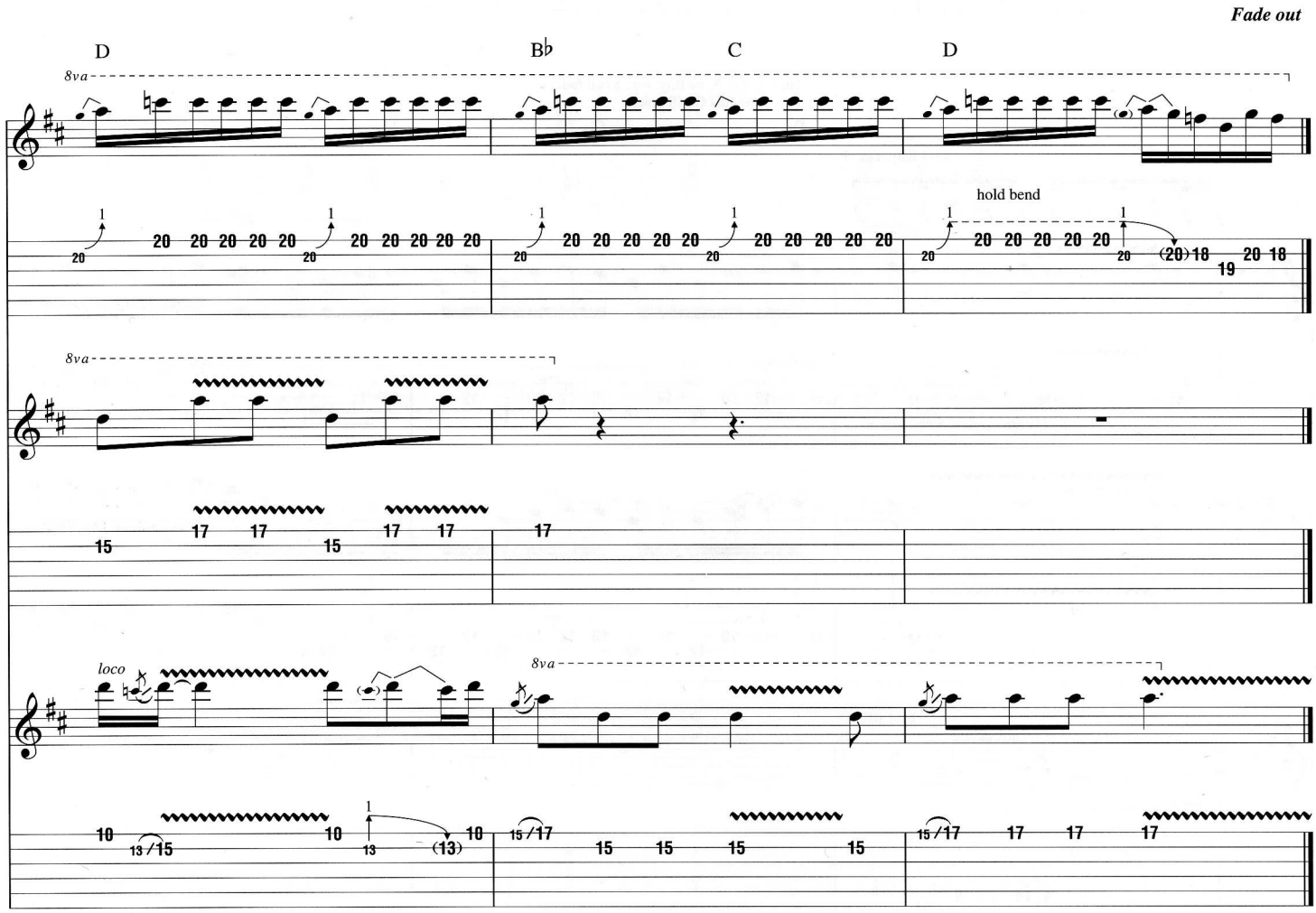
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 4 meas.)
Gtr. 3: w/ Rhy. Fig. 2A (1st 4 meas.)
D
Cadd9
B♭
C
So to - night I'll take what I pay for one more
Gtrs. 6 & 7
Gtr. 4
D
B♭
C
D
time, one more time.



Gtrs. 1, 2 & 3: w/ Rhy. Fig. 5 (till fade)
Gtr. 4: w/ Riff C (till fade)

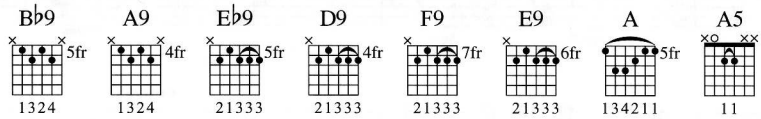



Begin fade
B♭
C
D
B♭
C
Gtr. 5
8va
Gtr. 7
8va
Gtr. 6
8va


Fade out
D
B♭
C
D
8va
hold bend
8va
loco
8va

I Know a Little

Words and Music by Steve Earl Gaines



Gtr. 4: Open A tuning:
(low to high) E-A-E-A-C♯-E

Intro

Fast Boogie ♩ = 220 (♫ = ♩♪)

N.C.

*Gtrs. 2 & 3
(clean)

B♭9 A9 N.C.

(Drums)

Gtr. 1 (clean)

f

w/ fingers

*Composite arrangement

E♭9 D9 N.C.

B♭9 A9 N.C.

F9 E9 N.C.

E♭9 D9 N.C.

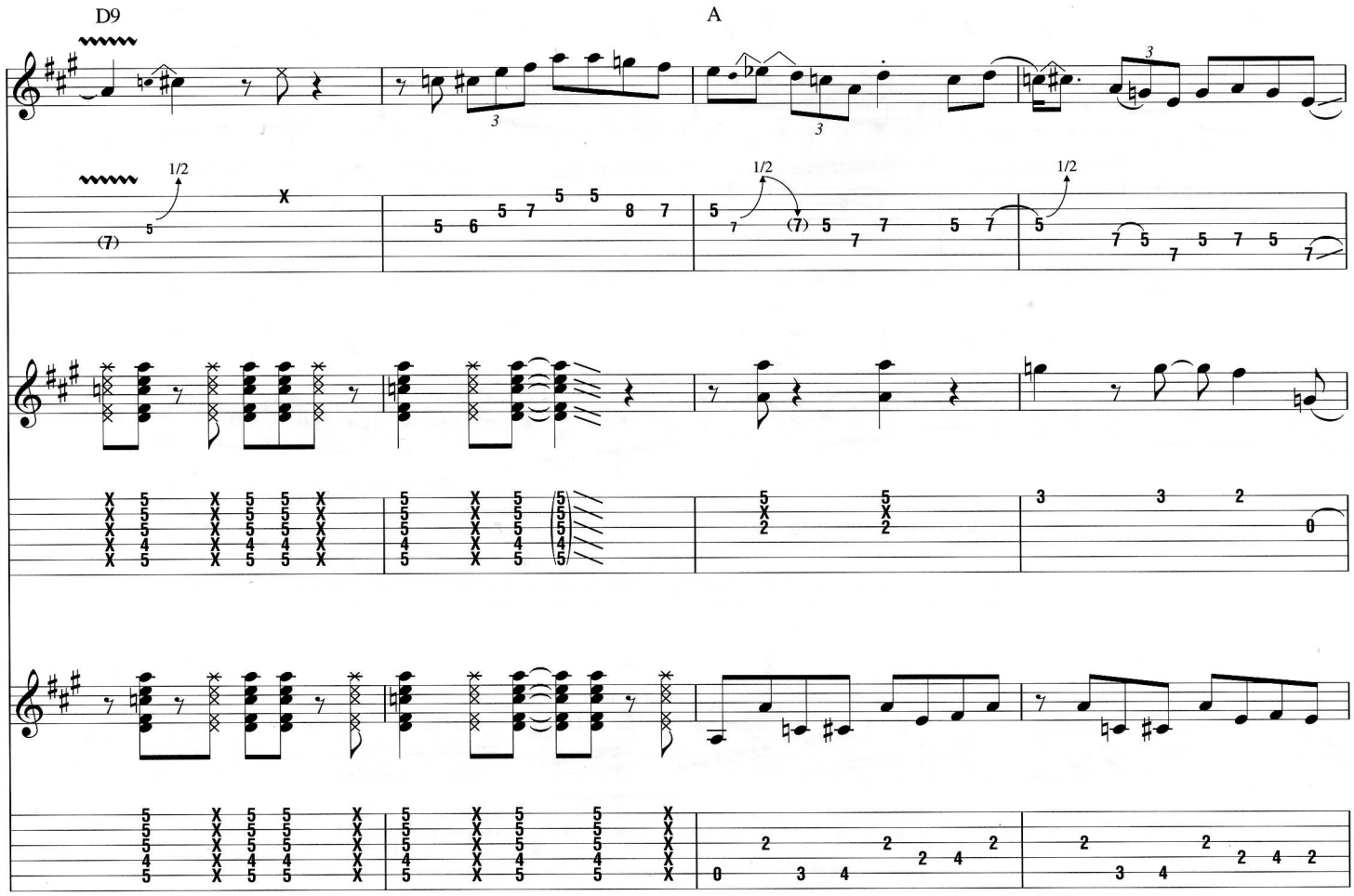
A

1/2

(cont. in notation)

Copyright © 1977, 1978 SONGS OF UNIVERSAL, INC. and GET LOOSE MUSIC, INC.
Copyright Renewed
All Rights Controlled and Administered by SONGS OF UNIVERSAL, INC.
All Rights Reserved Used by Permission

*Chord symbols reflect overall harmony.



E7
D7
G
G♯
A
P.M.
End Rhy. Fig. 1
let ring
let ring
End Rhy. Fig. 1A

A7
1. Well, the
Gtrs. 1 & 2
Riff A
End Riff A
1/2
1/2
Gtr. 3
Rhy. Fig. 2
End Rhy. Fig. 2

𝄋 Verse

Gtr. 1 tacet

A

big - ger the cit - y, well, the bright - er the lights.
I don't read that dai - ly news 'cause it
you want me to be your on - ly man, said

Gtr. 2 **Riff B** **End Riff B**

Gtr. 3 **Riff B1** **End Riff B1**

1st & 2nd times, Gtrs. 2 & 3: w/ Riffs B & B1 (3 times)
3rd time, Gtrs. 2 & 3: w/ Riffs B & B1 (2 times)

Big - ger the dog, well, the hard - er the bite. I don't know where you been last night, but I
ain't hard to fig - ure why peo - ple gets the blues. They can't dig what they can't use, if they
lis - ten up, ma - ma, teach you all I can. Do right, ba - by, mm, by your man.

3rd time, Gtrs. 2 & 3: w/ Rhy. Fill 2

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

D9

think, ma - ma, you ain't do - in' right.
stick to them-selves they'd be much less a - bused.
Don't wor - ry, ma - ma, teach you all I can.

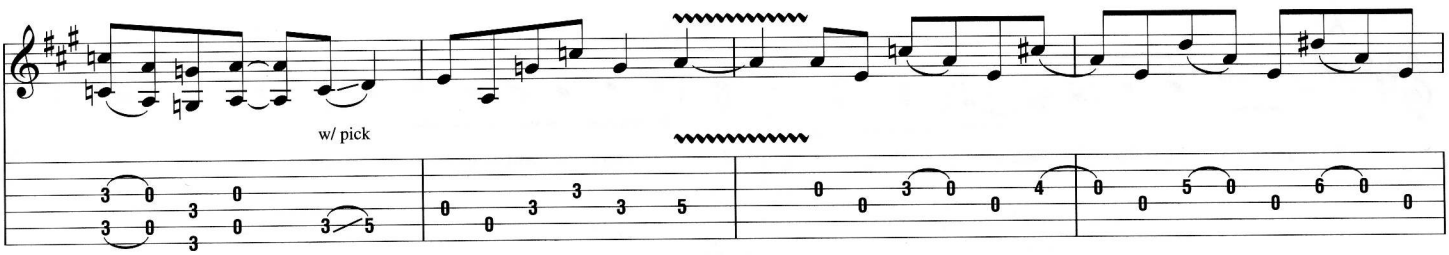
Say, I know a lit - tle. I
Lord, I
Lord, I

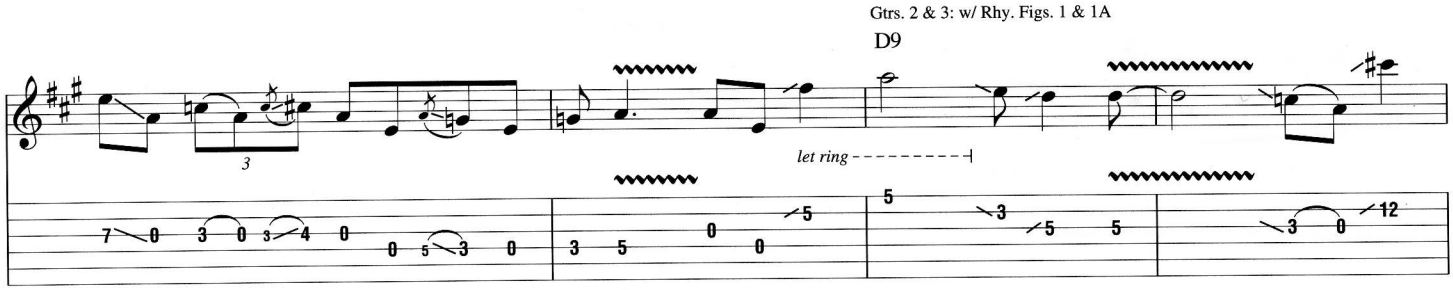
A D9

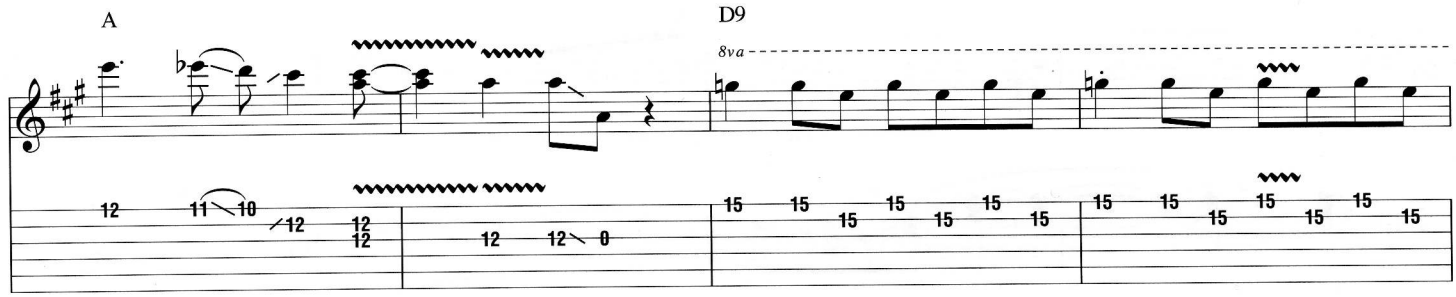
do know a lit - tle 'bout it. I know a lit - tle,

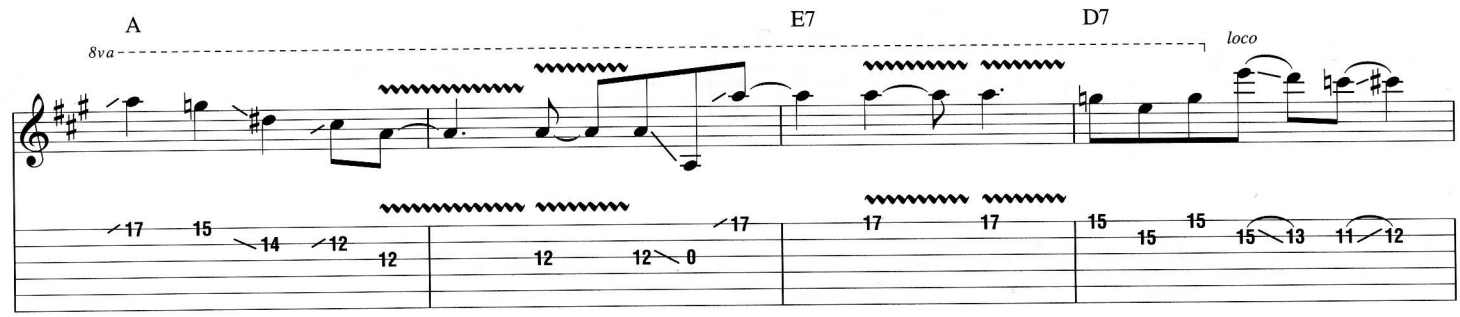
Rhy. Fill 2
Gtrs. 2 & 3

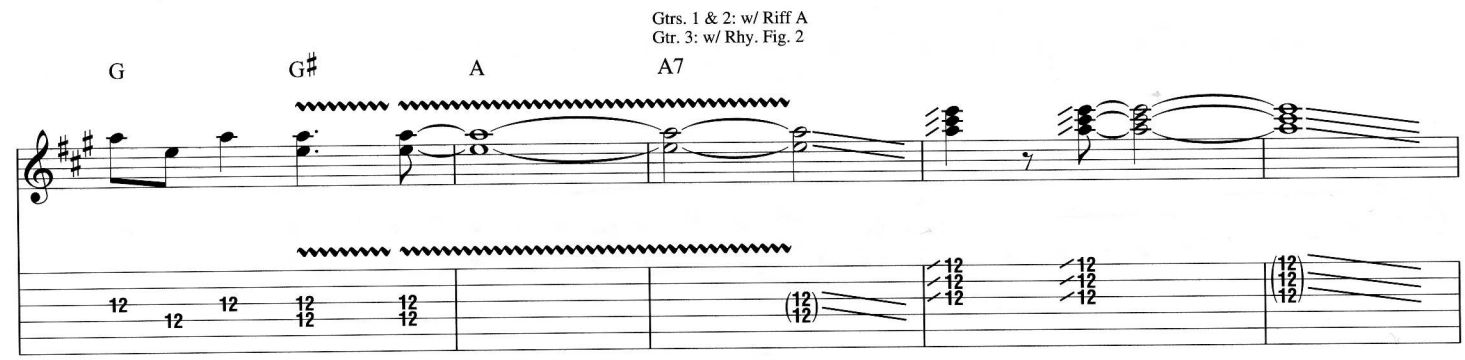
A
E7
D7
I know a lit - tle 'bout it.
I know a lit - tle 'bout love.
1.
To Coda
Gtrs. 1 & 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 2
G
G♯
A
A7
Ba - by, I can guess the rest.
2. Well, now,
2.
Guitar Solo
Gtr. 2: w/ Riff C
Gtr. 3: w/ Riff B1 (8 times)
A
Play me a lit - tle.
Gtr. 4
mf
w/ slide
P.H.
Pitch: G G♯
*Pull off w/ slide throughout solo.
w/ pick & middle finger
Riff C
Gtr. 2
1.- 7.
8.

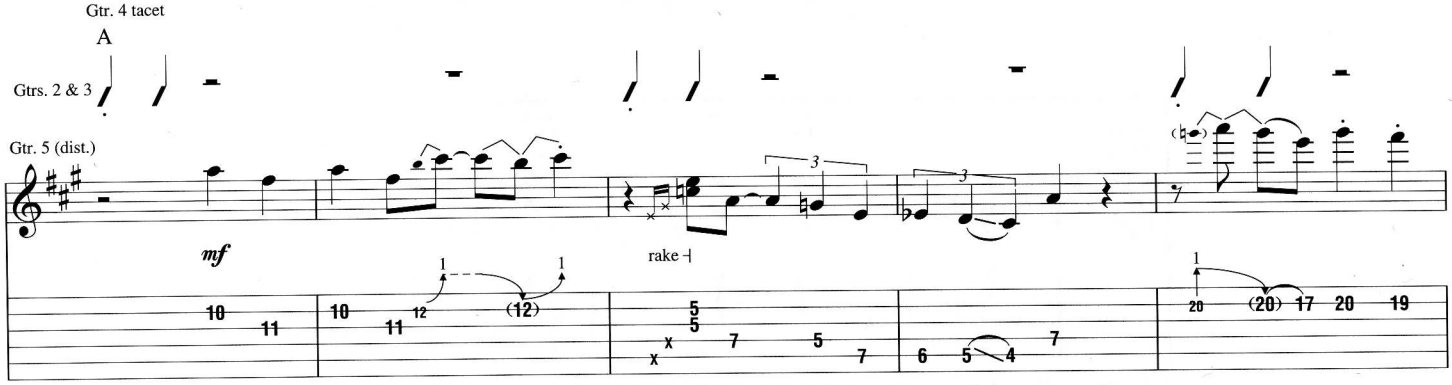

w/ pick


Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A
D9
let ring


A
D9
8va


A
8va
E7
D7
loco


Gtrs. 1 & 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 2
G
G♯
A
A7


Gtr. 4 tacet
A
Gtrs. 2 & 3
Gtr. 5 (dist.)
mf
rake

Piano Solo

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

D9

A

Gtr. 3

Gtr. 5

Gtr. 2

Gtr. 5 tacet

Gtrs. 1 & 2: w/ Riff A

Gtr. 2: w/ Rhy. Fig. 2

A7

11

2

D.S. al Coda

3. Well, now,

Coda

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (last 2 meas., 2 times)

G G♯ A G G♯ A

Well, I know a lit - tle 'bout love.

Outro

A5 N.C. A5 N.C. A5

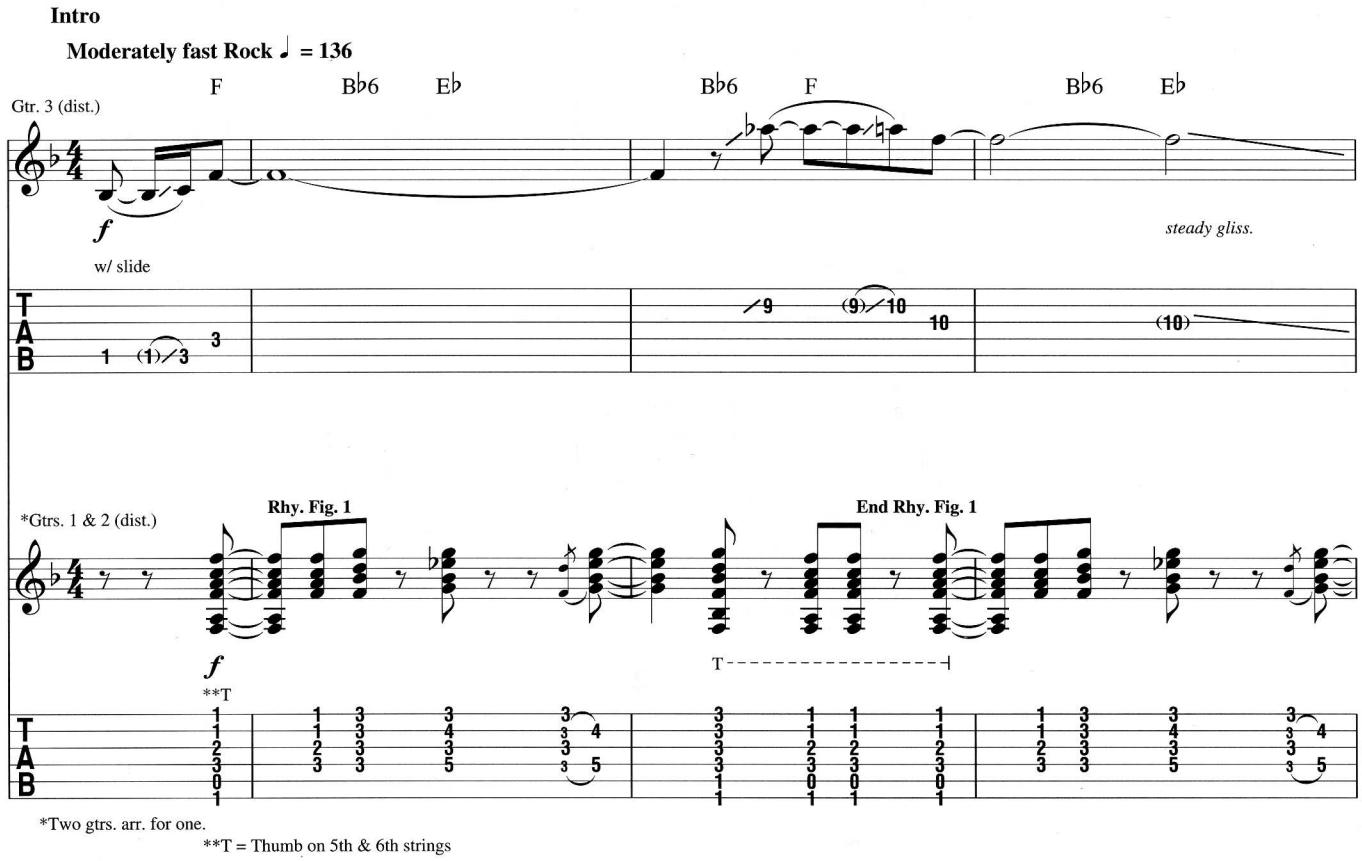
Gtr. 3

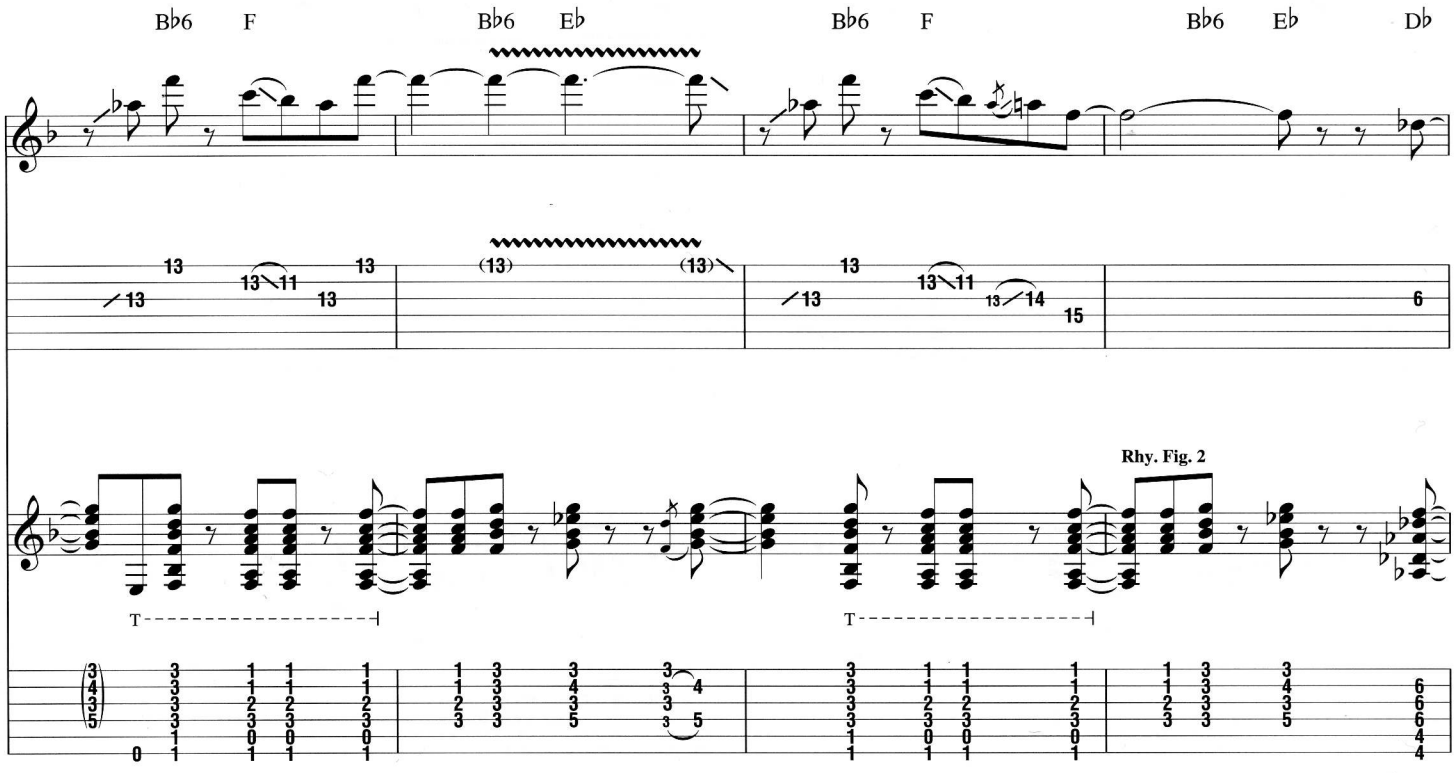
Ba - by, I want your best.

Gtrs. 1 & 2

You Got That Right

Words and Music by Steve Earl Gaines and Ronnie Van Zant

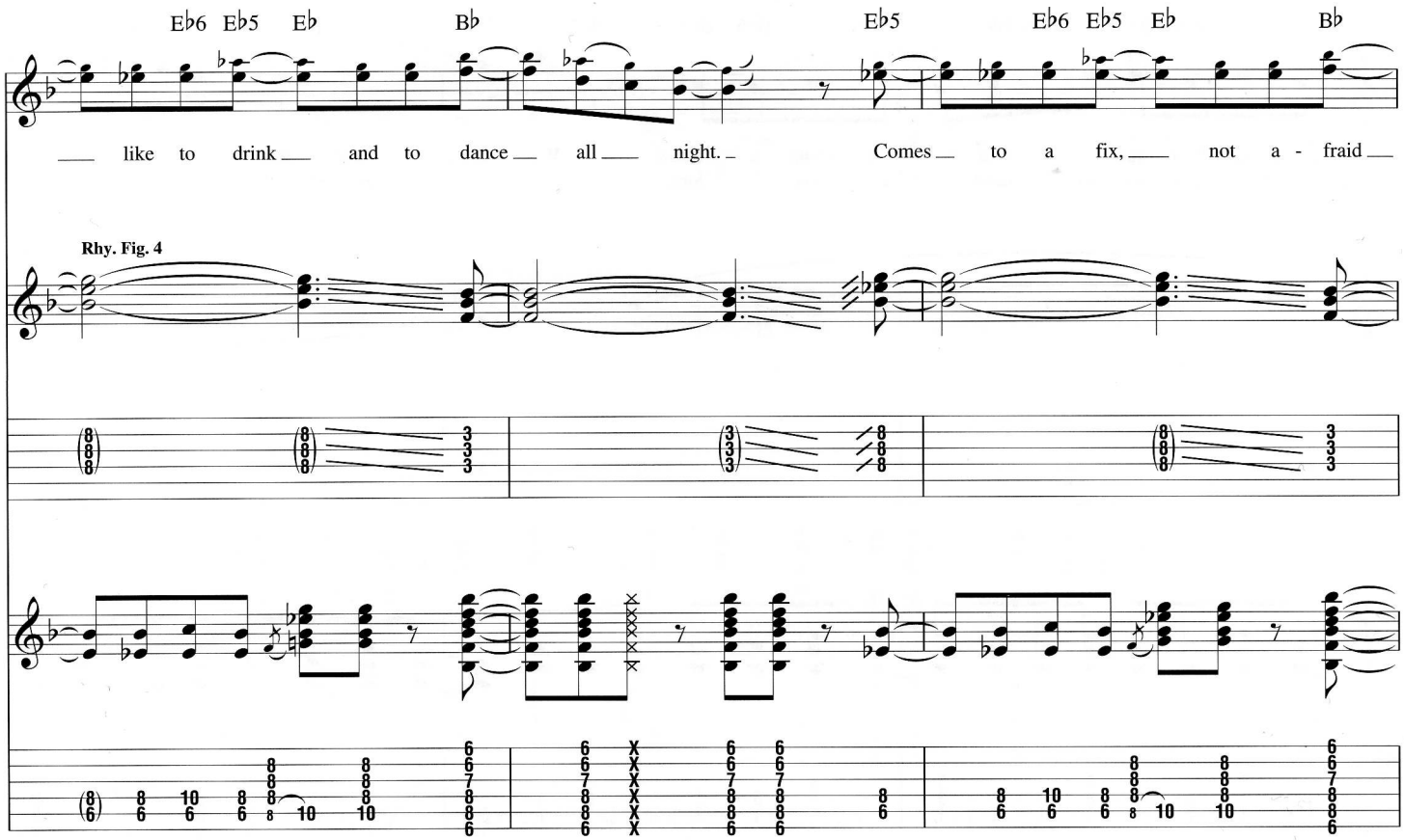




Copyright © 1977, 1978 SONGS OF UNIVERSAL, INC. and GET LOOSE MUSIC, INC.
Copyright Renewed
All Rights Controlled and Administered by SONGS OF UNIVERSAL, INC.
All Rights Reserved Used by Permission

Verse
E♭
F5
F6 F5
F6 F5
F6 F5
F6 F5 B♭5
1. Well, I've heard lots of peo - ple say they're gon - na set - tle down. You
- 'lin' 'round the world just sing - ing my song.
End Rhy. Fig. 2
Rhy. Fig. 3
B♭6 B♭5
B♭6 B♭5
B♭6 B♭5
B♭6 B♭5 F5
F6 F5
F6 F5
don't see their fac - es and they don't come a - round. Well, I'm not that way,
I got to go, Lord, I can't stay long. Here comes that old

F6 F5 F6 F5 C5 C6 C5 C6 C5 C6 C5 C♯5 D5 E♭5
I got to move a - long.
trav - el - in' jones once a - gain.
I


E♭6 E♭5 E♭ B♭ E♭5 E♭6 E♭5 E♭ B♭
like to drink and to dance all night. Comes to a fix, not a - fraid
Rhy. Fig. 4

To Coda **Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

F B♭6 E♭ B♭6 F

— to — fight. — You got that — right. — Said, you

End Rhy. Fig. 4

13 11 11 13

End Rhy. Fig. 3

T

Gtrs. 1 & 2: w/ Rhy. Fig. 2

B♭6 E♭ B♭6 F B♭6 E♭ D♭

got that — right. — Sure — got — that right. —

Gtr. 3

(13) 13 (13) 9 10 10 (10) 6

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3

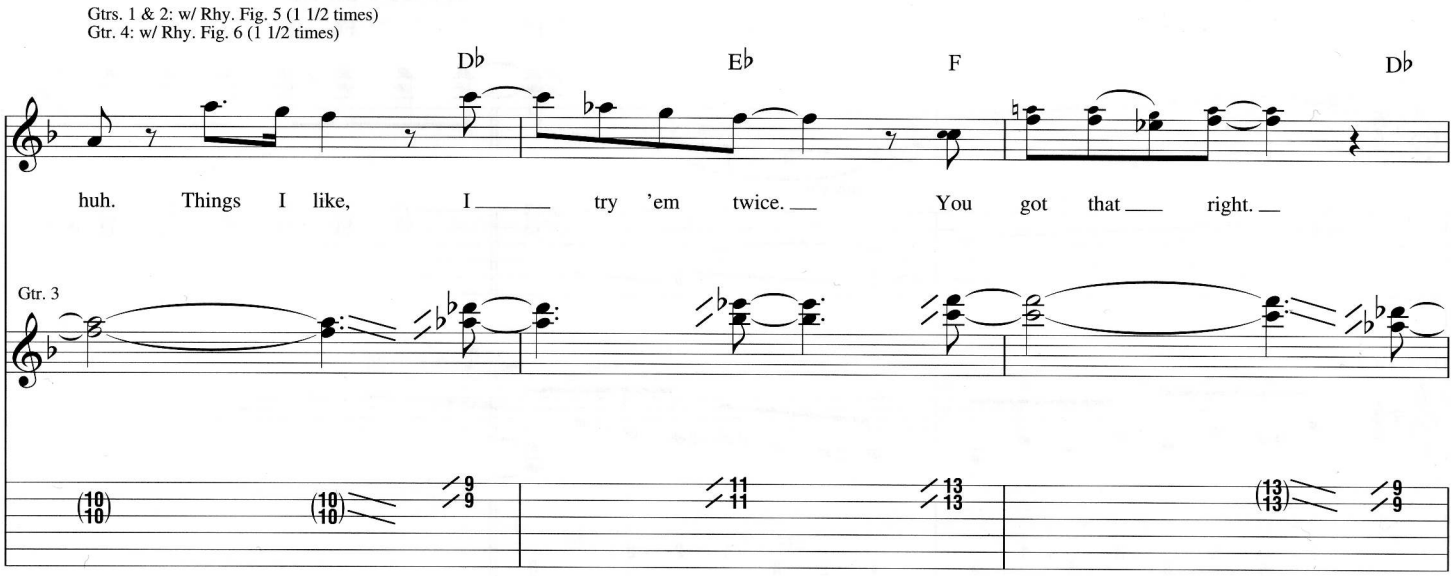
E♭ F5 F6 F5 F6 F5 F6 F5 F6 F5 B♭5

2. Seems — so — long — I been out — on my own. —

(6) 8 (8) 3 3 8

B♭6 B♭5 B♭6 B♭5 B♭6 B♭5 B♭6 B♭5 F5 F6 F5 F6 F5
Trav - el light and I'm al - ways a - lone. Guess I was born
F6 F5 F6 F5 C5 C6 C5 C6 C5 C6 C5 C♯5 D5 E♭5
with a trav - el - lin' bone. When
Gtr. 3: w/ Rhy. Fig. 4
E♭6 E♭5 E♭ B♭ E♭5
my time's up, I'll hold my own.
E♭6 E♭5 E♭ B♭ F
You won't find me in an old folks home. You
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)
B♭6 E♭ B♭6 F B♭6 E♭
got that right. Said, you got that right.
B♭6 F B♭6 E♭ B♭6 F
Well, you got that right. Sure

Bridge
B♭6
E♭
D♭
E♭
F
D♭
E♭
F
got that right.
I tried ev -'ry - thing in my life, uh
Gtr. 3
Gtr. 4 (clean)
Rhy. Fig. 6
End Rhy. Fig. 6
f
Gtrs. 1 & 2
Rhy. Fig. 5
End Rhy. Fig. 5


Gtrs. 1 & 2: w/ Rhy. Fig. 5 (1 1/2 times)
Gtr. 4: w/ Rhy. Fig. 6 (1 1/2 times)
D♭
E♭
F
D♭
huh. Things I like, I try 'em twice. You got that right.
Gtr. 3

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtr. 3
F6 F5 F6 F5 B♭5 B♭6 B♭5 B♭6 B♭5 B♭6 B♭5 B♭6 B♭5 F5
F6 F5 F6 F5 F6 F5 C5 C6 C5 C6 C5
C6 C5 C♯5 D5 E♭5 E♭6 E♭5 E♭ B♭ E♭5
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E♭6 E♭5 E♭ B♭ F B♭6 E♭
D.S. al Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 2
B♭6 F B♭6 E♭ D♭ E♭ F5
3. Trav -

Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)
Gtr. 3 tacet

B♭6 E♭ B♭6 F B♭6 E♭

got that right. Said, you got that right.

B♭6 F B♭6 E♭ B♭6 F

Well, you got that right. Sure

B♭6 E♭ D♭ E♭ N.C.

got that right.

Gtr. 3

Gtrs. 1 & 2

Guitar Solo

Gtr. 3 tacet

G C6 F C6 G

Uh!

Gtrs. 5 & 6 (dist.)

f

Gtrs. 1 & 2

Rhy. Fig. 7

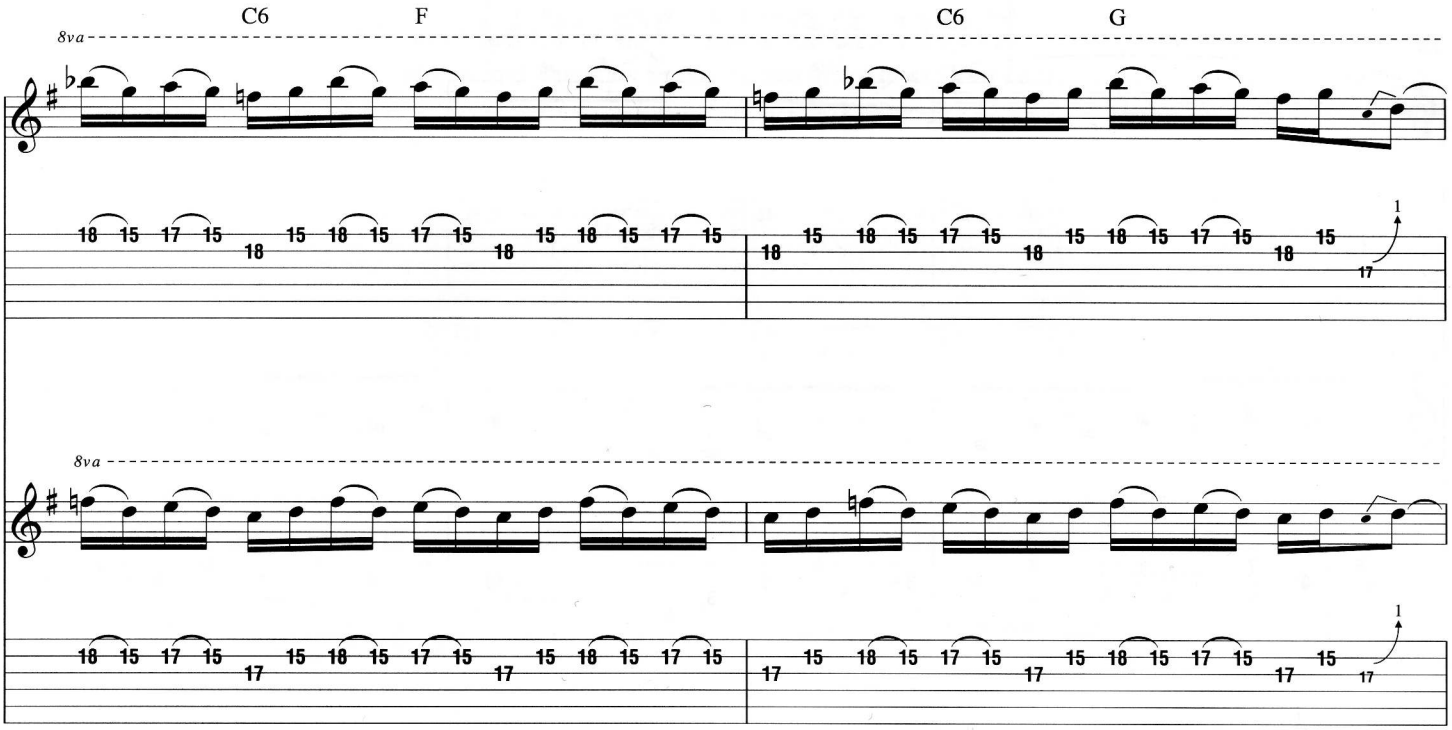
End Rhy. Fig. 7

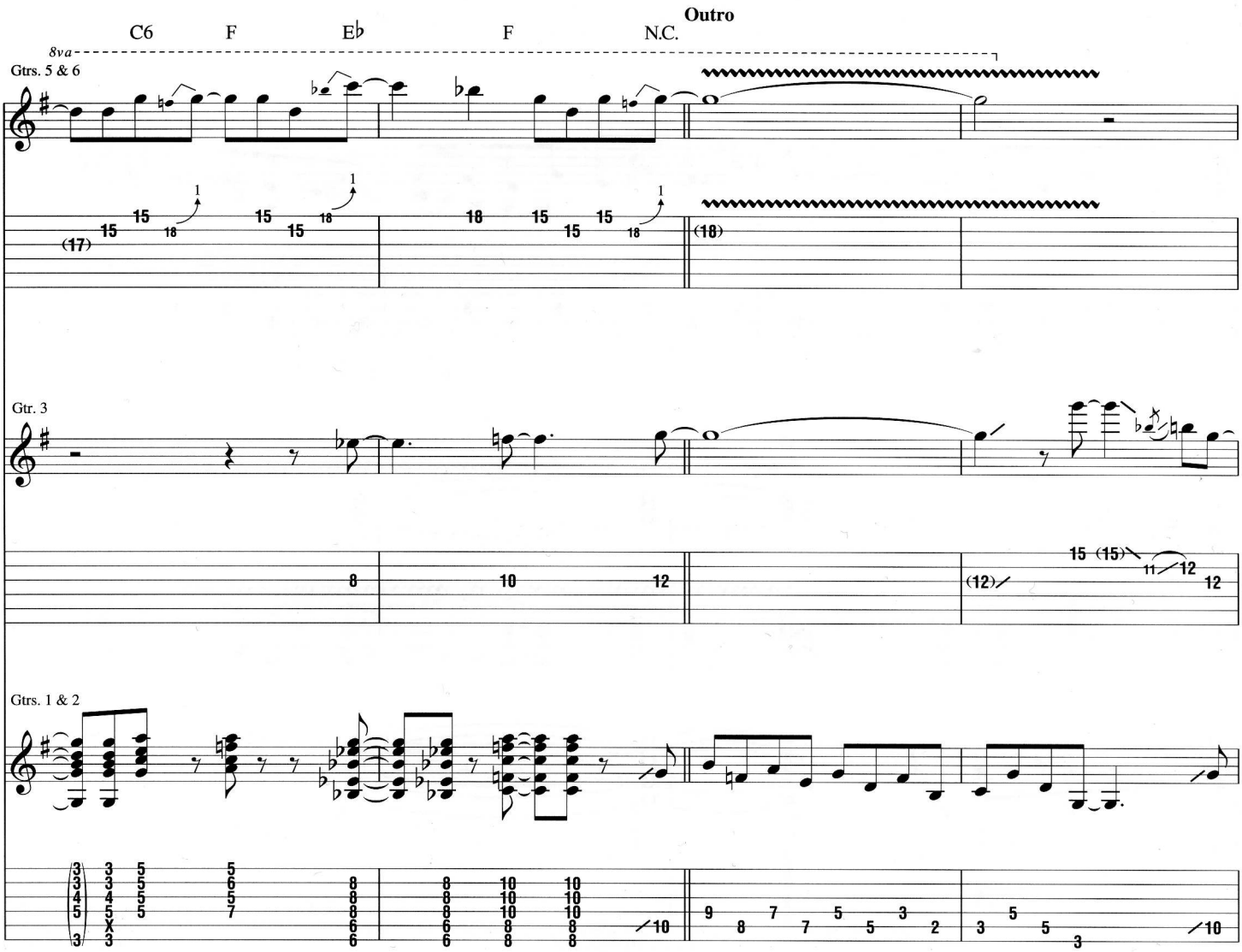
Gtrs. 1 & 2: w/ Rhy. Fig. 7 (10 times)

Gtrs. 5 & 6

C6 F C6 G C6 F

C6
G
C6
F
C6
G
1/2
C6
F
C6
G
C6
F
hold bend
C6
G
C6
F
C6
G
hold bend
C6
F
C6
G
C6
F
C6
G
C6
F
C6
G
8va
Gtr. 6
Gtr. 5
8va

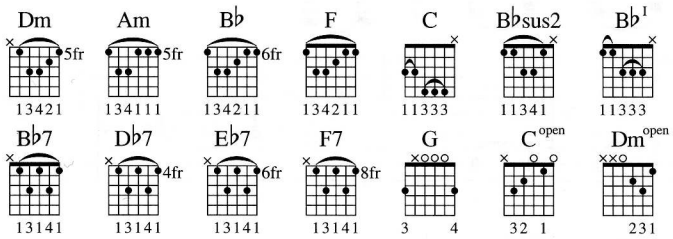

C6
F
C6
G
8va
8va


Outro
C6
F
E♭
F
N.C.
8va
Gtrs. 5 & 6
Gtr. 3
Gtrs. 1 & 2

Gtrs. 5 & 6 tacet
Gtr. 3
Gtrs. 1 & 2
1/4
G
Gtr. 3
Gtrs. 1 & 2
1/4

I Never Dreamed

Words and Music by Steve Gaines and Ronnie Van Zant



Intro

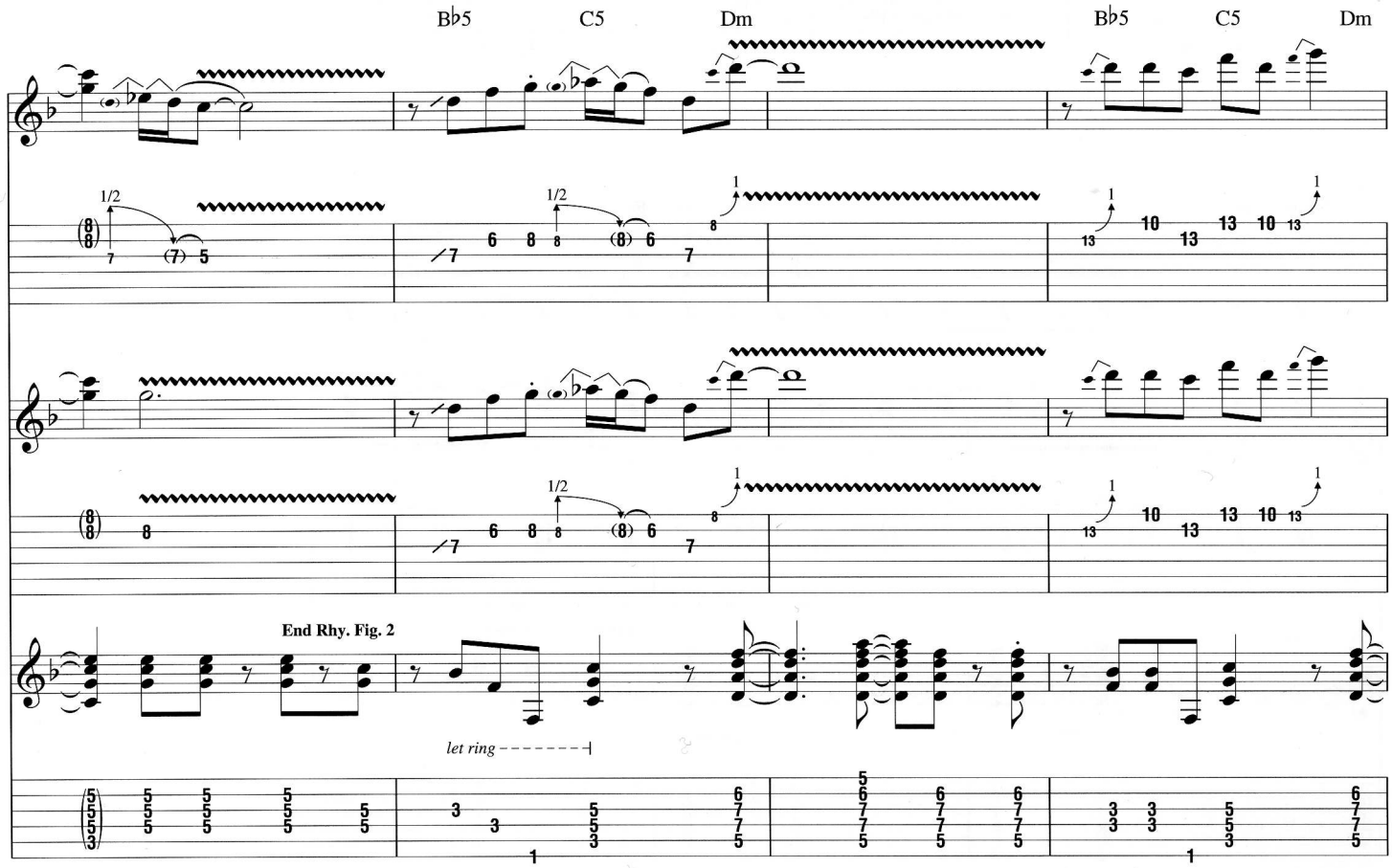
Moderately ♩ = 120

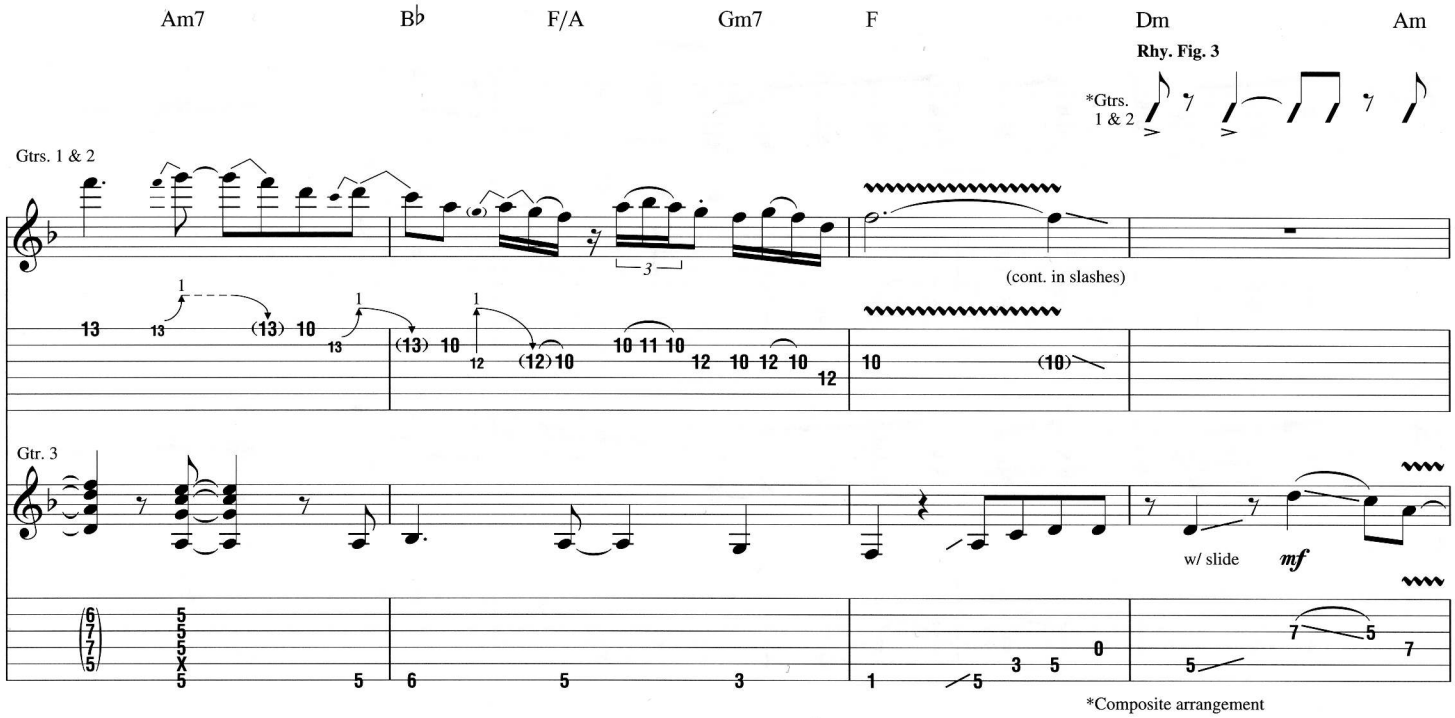
*Chord symbols reflect overall harmony.

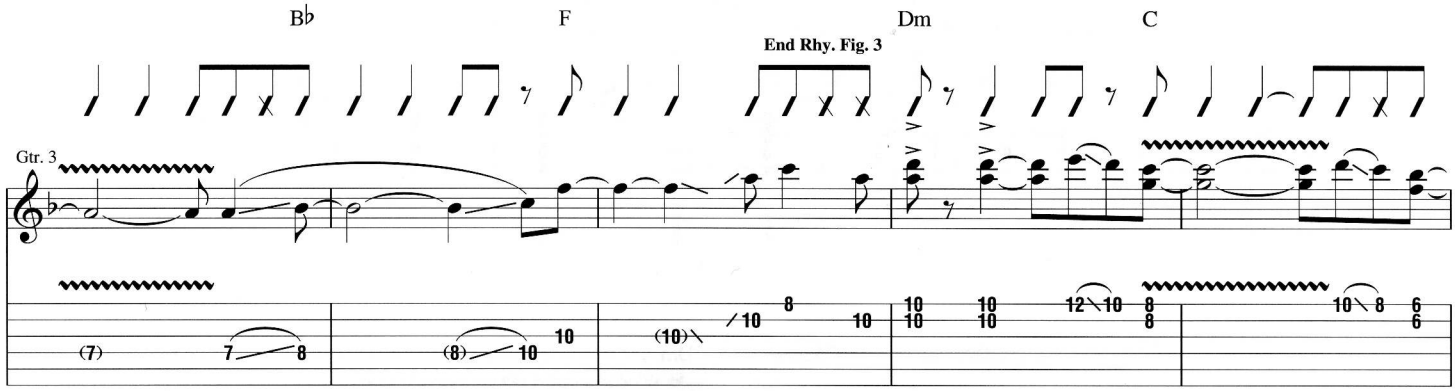
Copyright © 1977 SONGS OF UNIVERSAL, INC. and GET LOOSE MUSIC, INC.
Copyright Renewed
All Rights Controlled and Administered by SONGS OF UNIVERSAL, INC.
All Rights Reserved Used by Permission

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

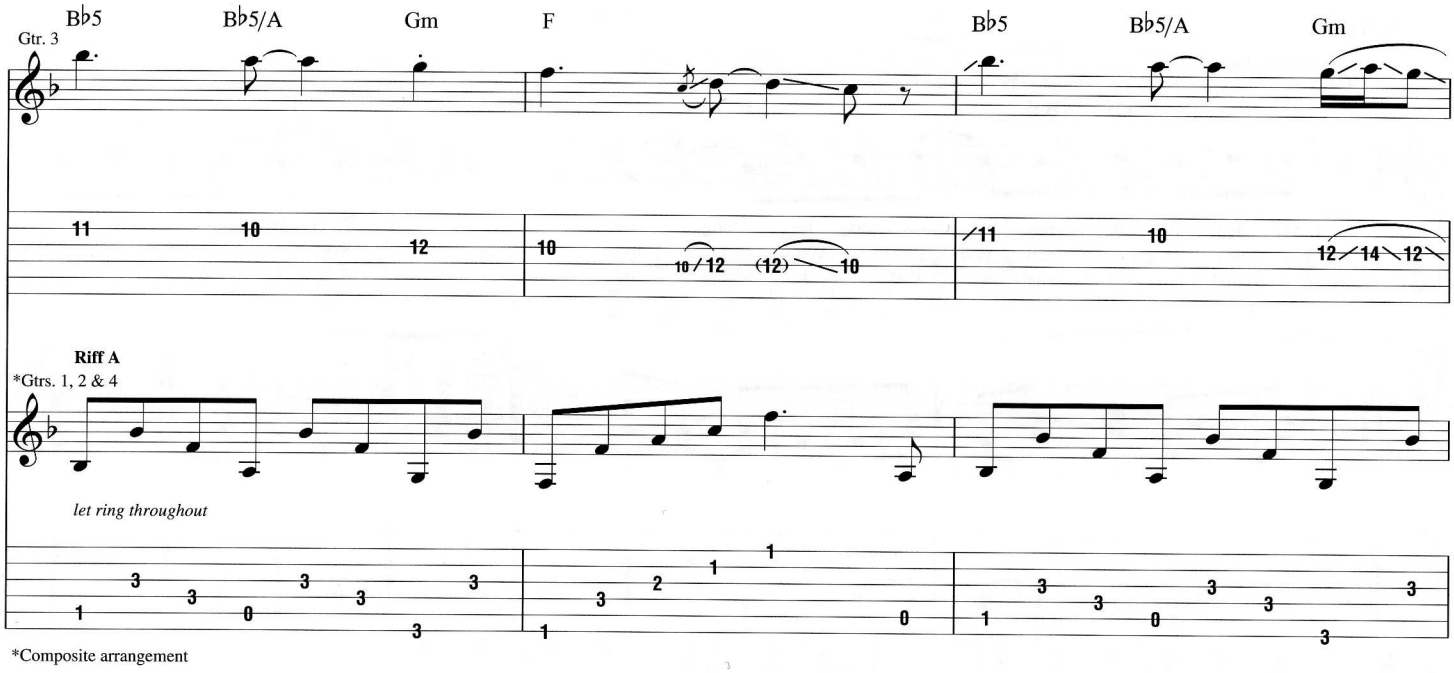
B♭5
C5
B♭5
F
A♭7
C
Gtr. 1
Gtr. 2
Rhy. Fig. 2
Gtr. 3


B♭5
C5
Dm
B♭5
C5
Dm
End Rhy. Fig. 2
let ring

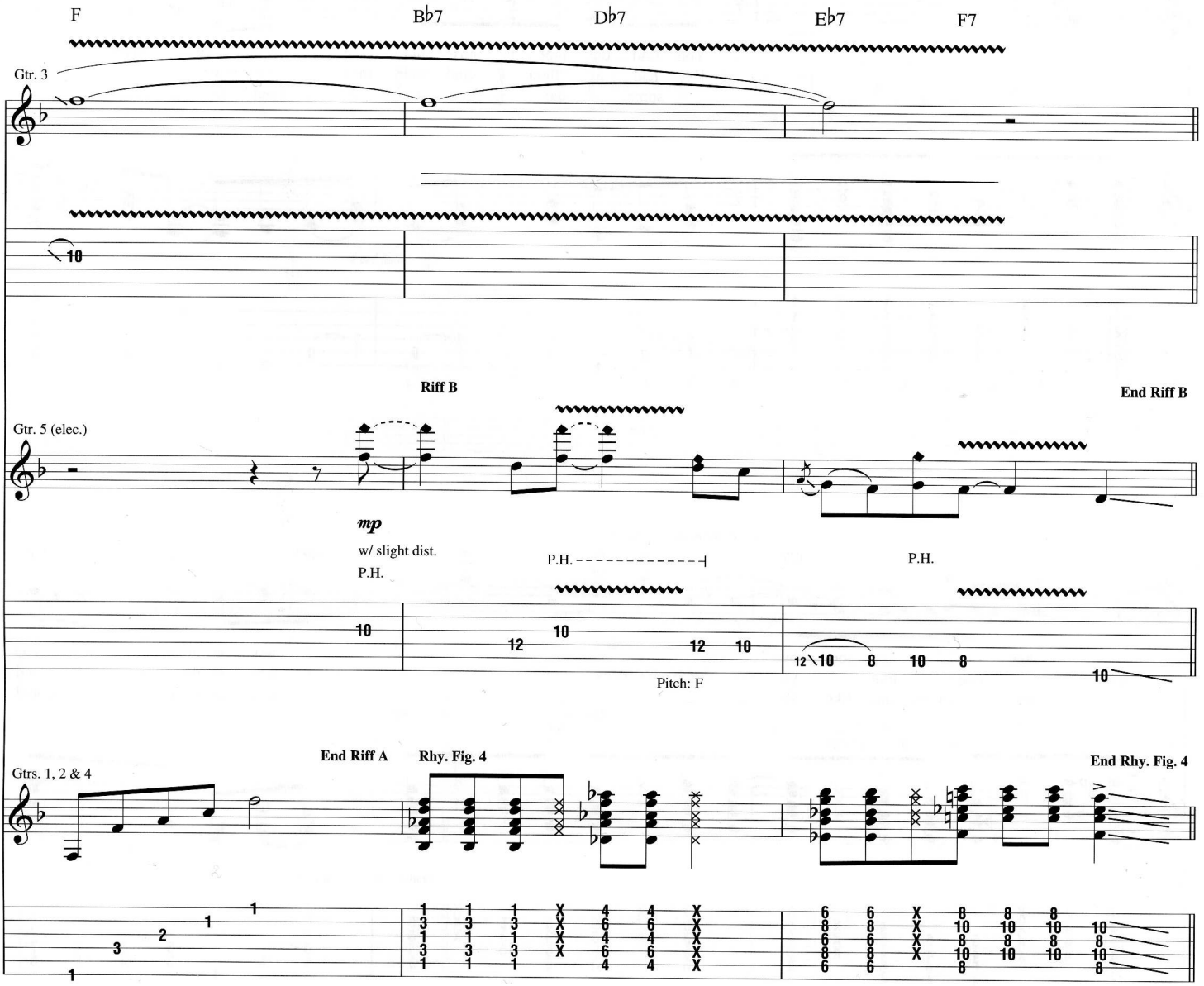

Am7
B♭
F/A
Gm7
F
Dm
Am
Rhy. Fig. 3
*Gtrs. 1 & 2
Gtrs. 1 & 2
(cont. in slashes)
Gtr. 3
w/ slide
mf
*Composite arrangement


B♭
F
Dm
C
End Rhy. Fig. 3
Gtr. 3

B♭sus2
B♭
C
Dm
C
A
open
(cont. in notation)
Gtr. 3
Gtr. 4 (acous.)
mf

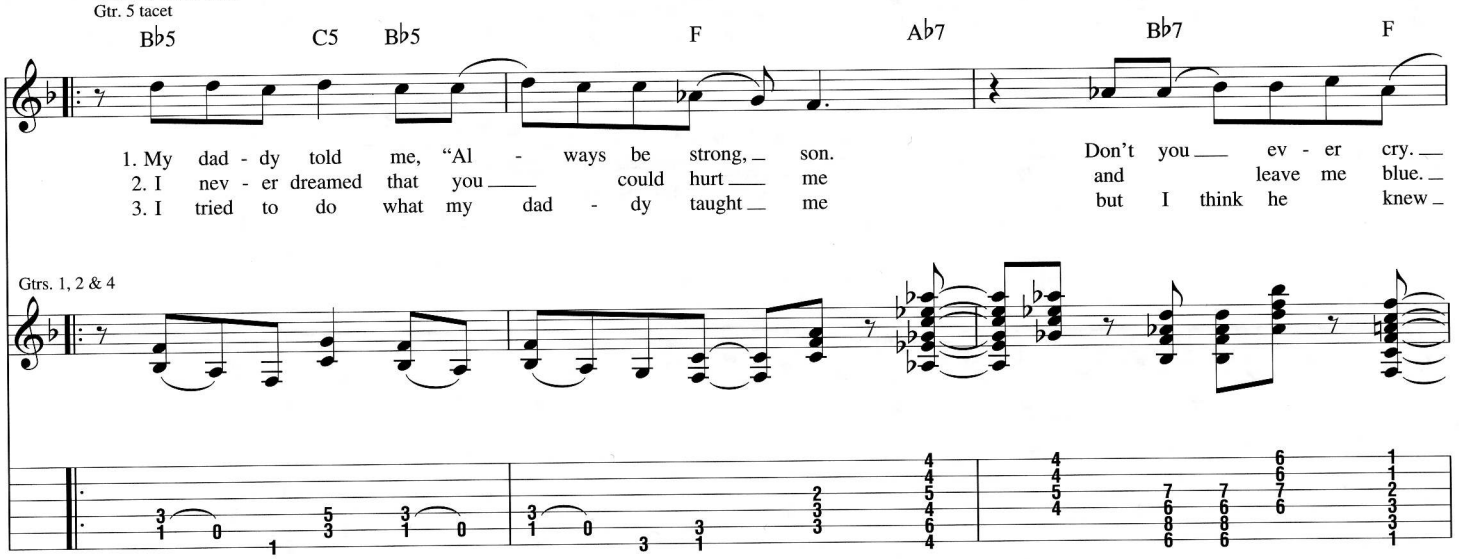


*Composite arrangement

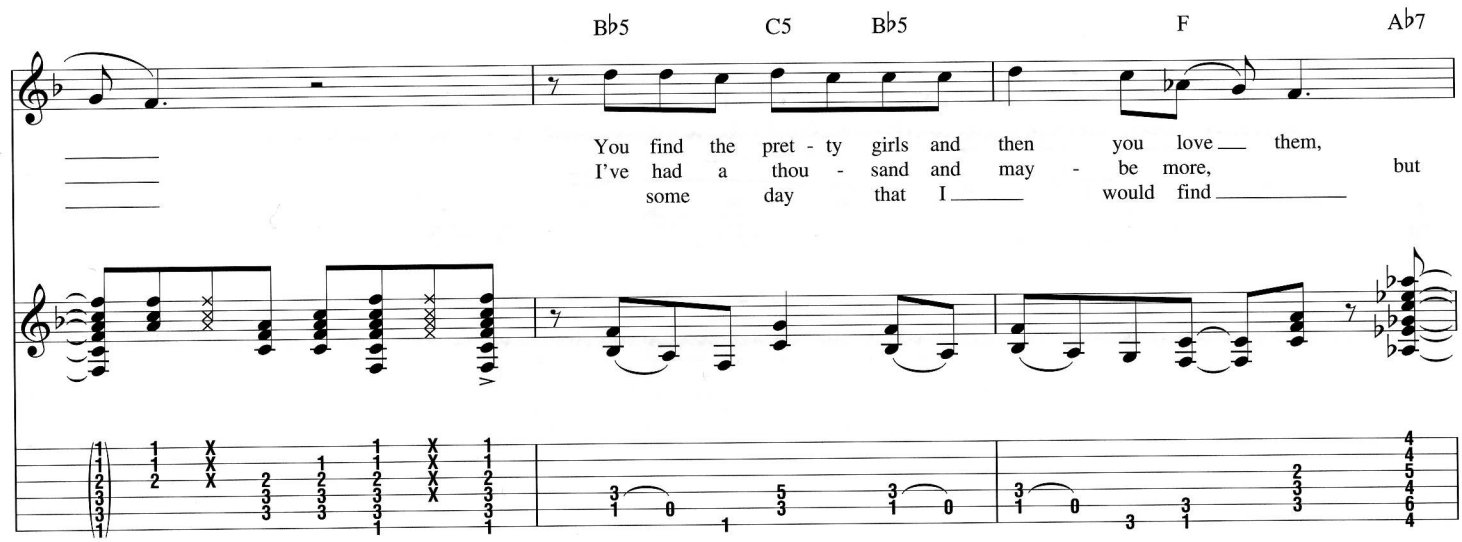


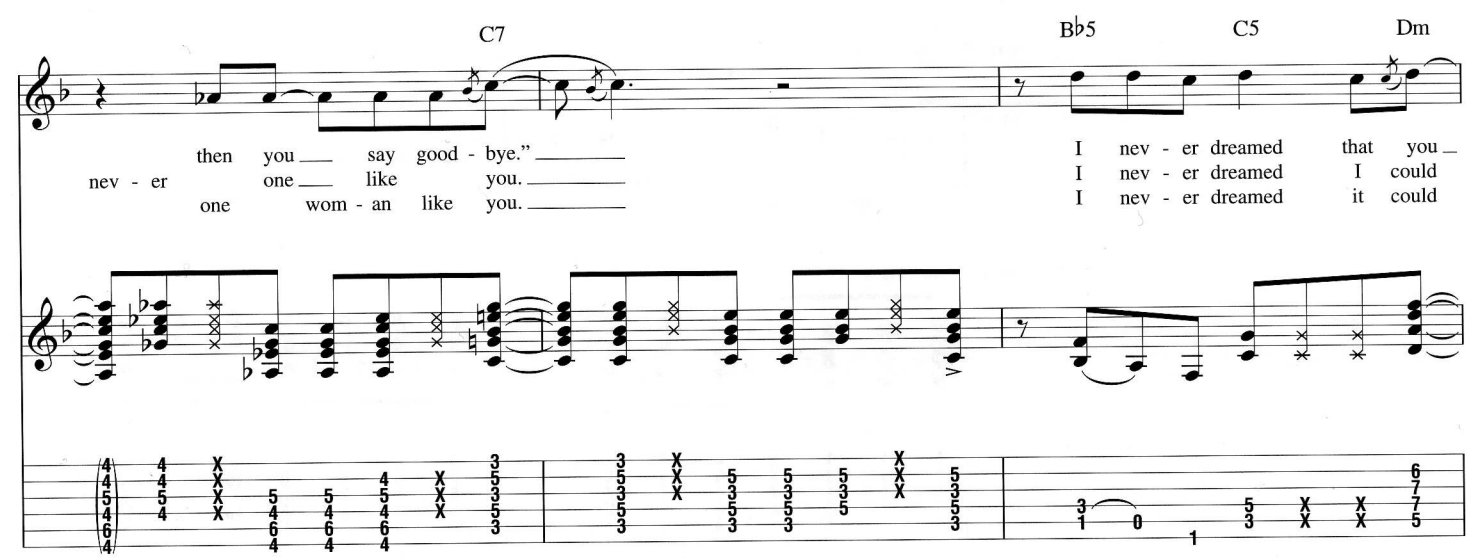
𝄋 Verse

1st time, Gtr. 3 tacet
Gtr. 5 tacet

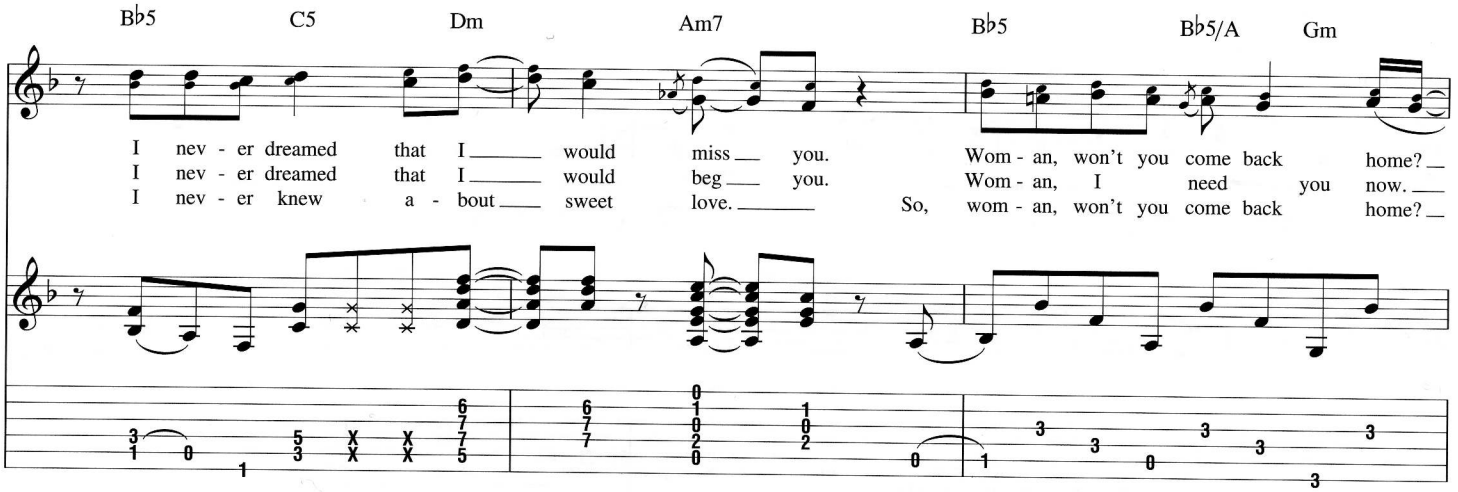

B♭5 C5 B♭5 F A♭7 B♭7 F
1. My dad - dy told me, "Al - ways be strong, son. Don't you ev - er cry.
2. I nev - er dreamed that you could hurt me and leave me blue.
3. I tried to do what my dad - dy taught me but I think he knew

Gtrs. 1, 2 & 4

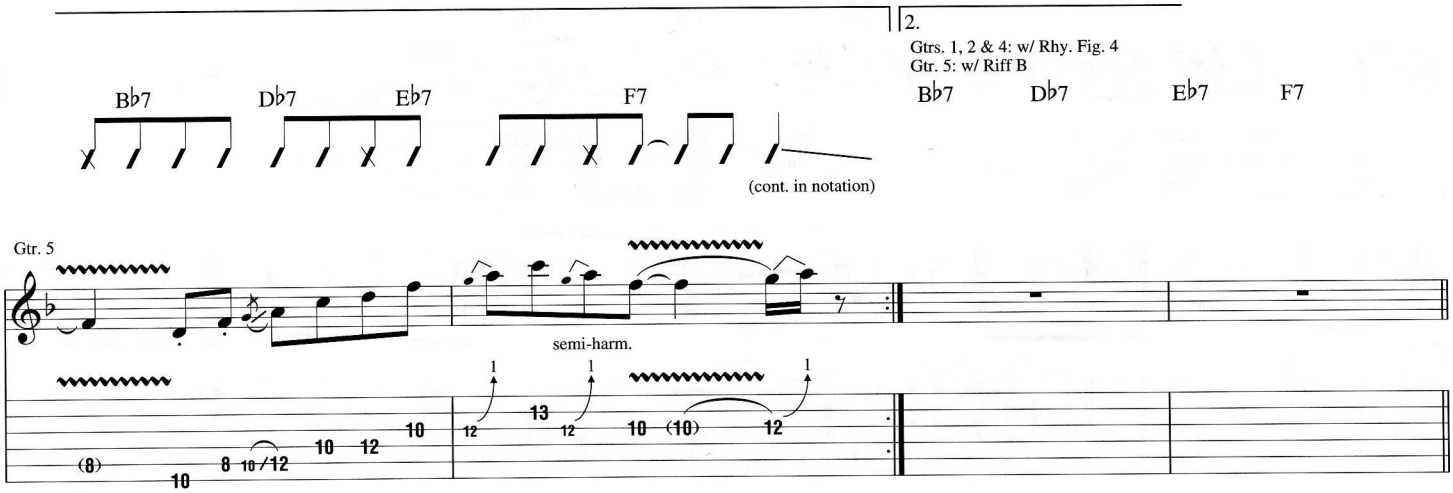



C7 B♭5 C5 Dm
then you say good - bye."
nev - er one like you.
one wom - an like you.
I nev - er dreamed that you
I nev - er dreamed I could
I nev - er dreamed it could

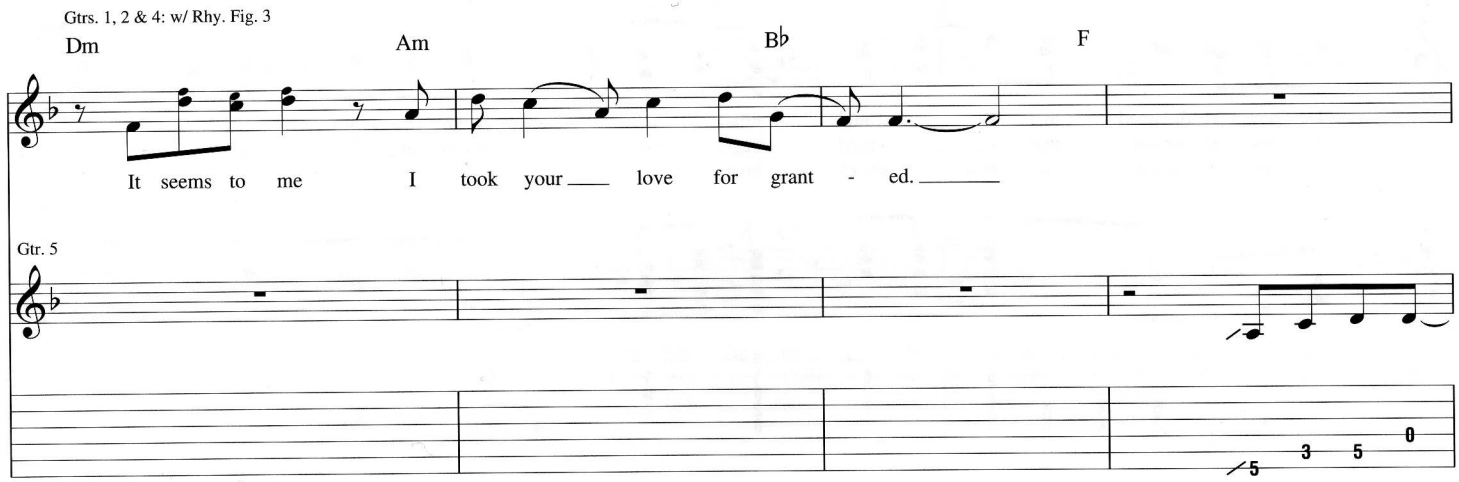
B♭5
C5
Dm
would leave me, but now you're gone.
feel so emp - ty, but now I'm down.
feel so good, Lord, that two could be one.

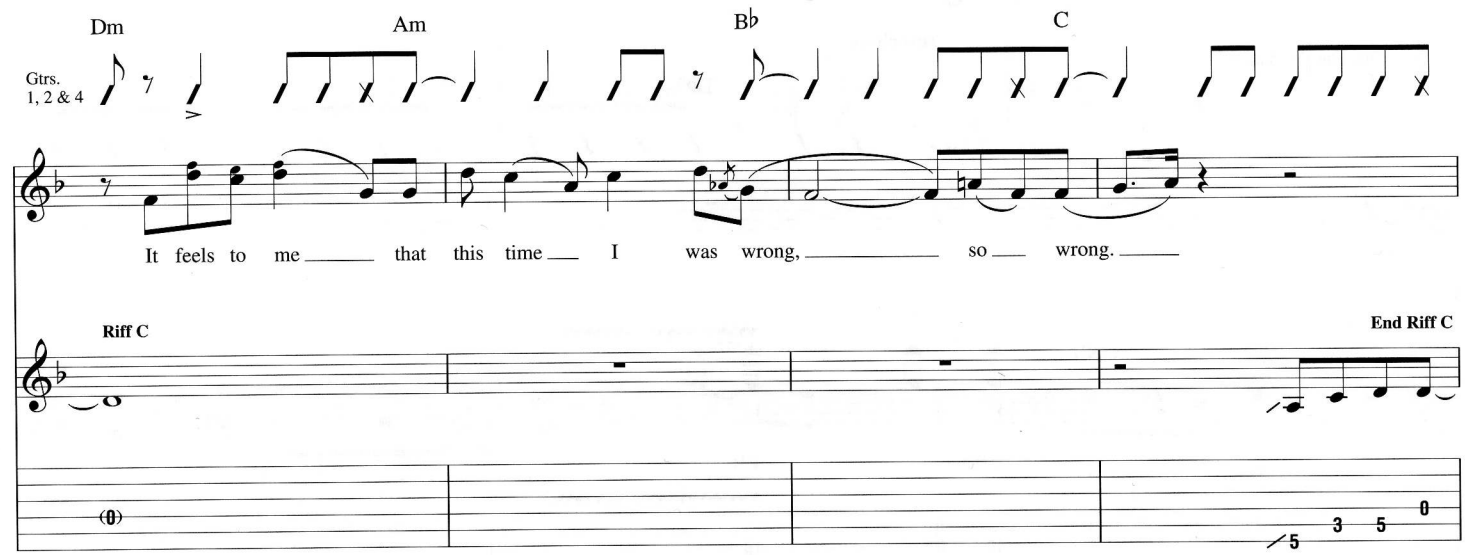

B♭5
C5
Dm
Am7
B♭5
B♭5/A
Gm
I nev - er dreamed that I would miss you. Wom - an, won't you come back home?
I nev - er dreamed that I would beg you. Wom - an, I need you now.
I nev - er knew a - bout sweet love. So, wom - an, won't you come back home?

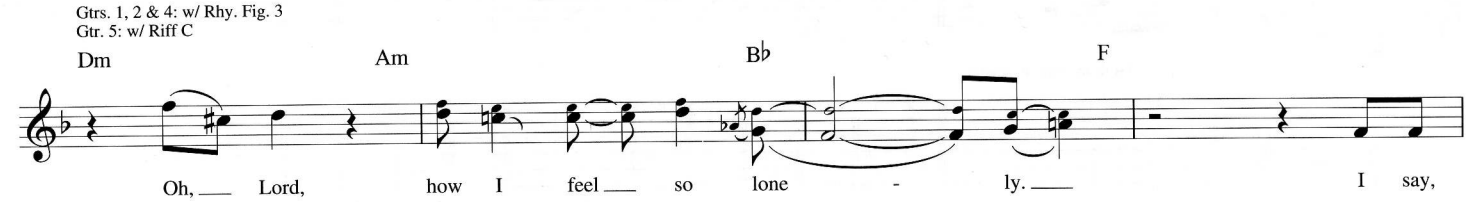
1.
To Coda
Interlude
3rd time, Gtr. 5 tacet
F
B♭7
D♭7
E♭7
F7
Gtrs. 1, 2 & 4
Gtr. 5
P.H.
P.H.
P.H.
Gtrs. 1, 2 & 4
(1st time, cont. in slashes)

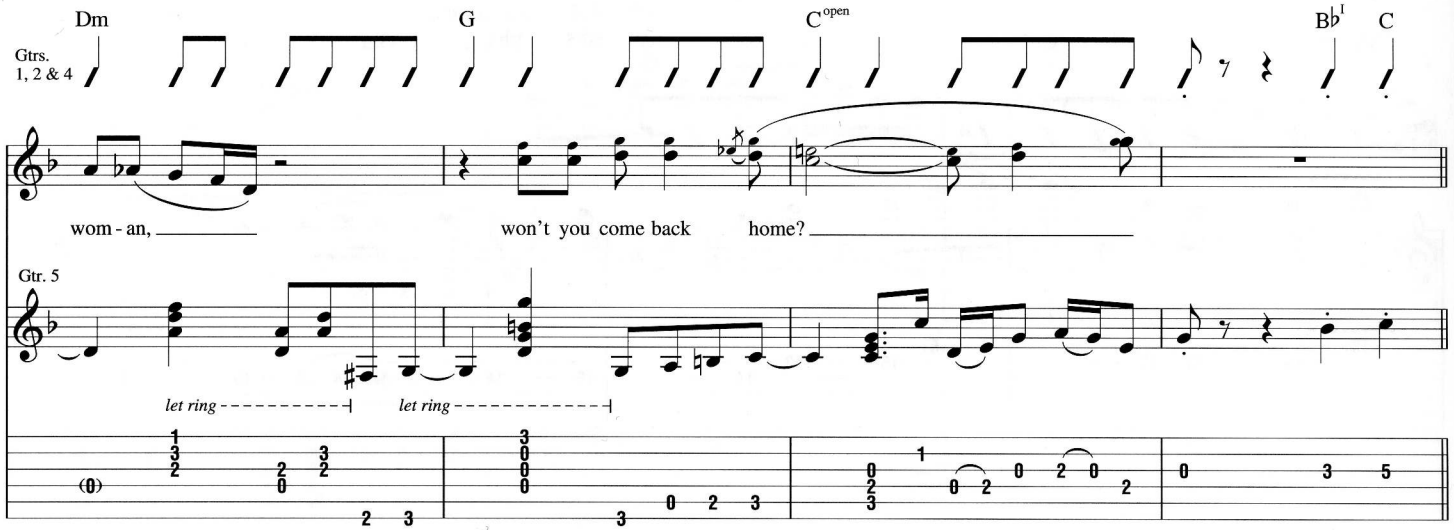

B♭7
D♭7
E♭7
F7
(cont. in notation)
2.
Gtrs. 1, 2 & 4: w/ Rhy. Fig. 4
Gtr. 5: w/ Riff B
B♭7
D♭7
E♭7
F7
Gtr. 5
semi-harm.

Bridge

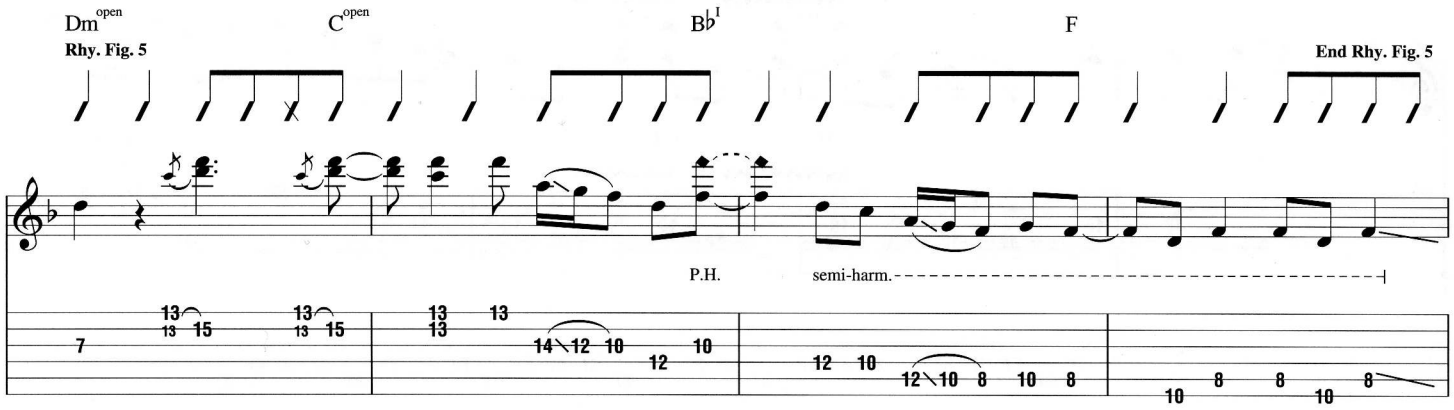

Gtrs. 1, 2 & 4: w/ Rhy. Fig. 3
Dm
Am
B♭
F
It seems to me I took your love for grant - ed.
Gtr. 5

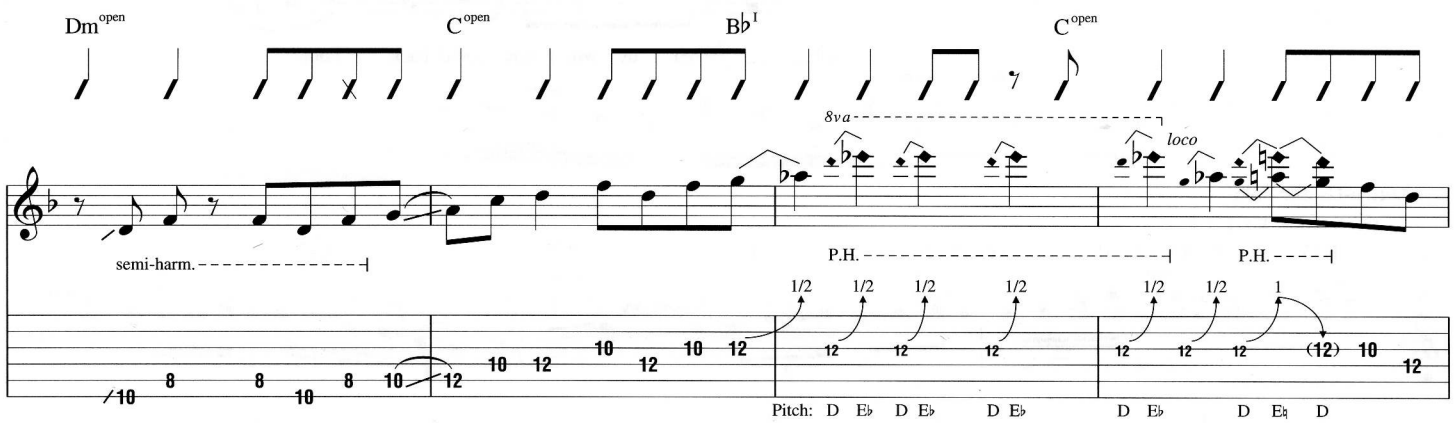

Dm
Am
B♭
C
Gtrs. 1, 2 & 4
It feels to me that this time I was wrong, so wrong.
Riff C
End Riff C

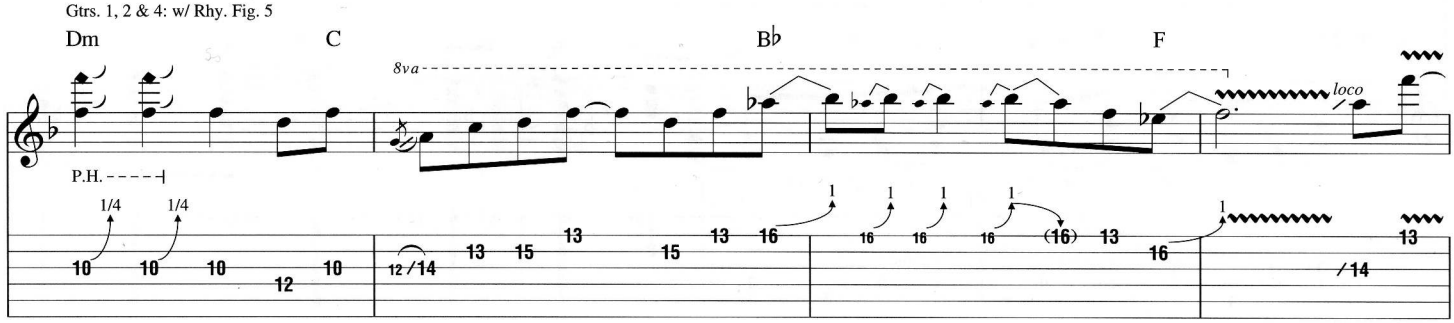

Gtrs. 1, 2 & 4: w/ Rhy. Fig. 3
Gtr. 5: w/ Riff C
Dm
Am
B♭
F
Oh, Lord, how I feel so lone - ly. I say,

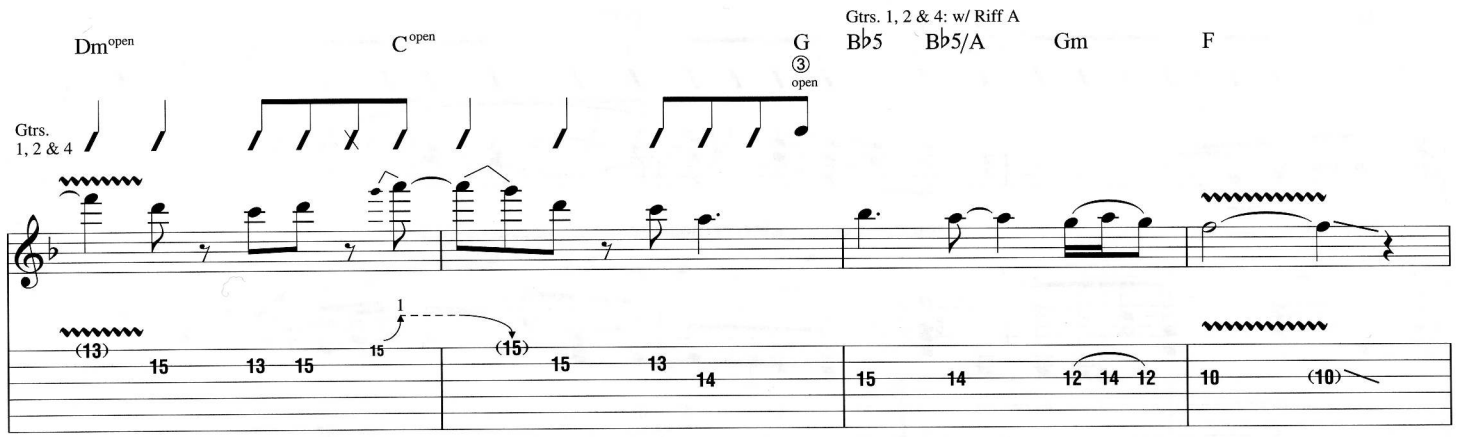

Dm
G
C open
B♭ I
C
Gtrs. 1, 2 & 4
wom - an,
won't you come back
home?
Gtr. 5
let ring
let ring

Guitar Solo

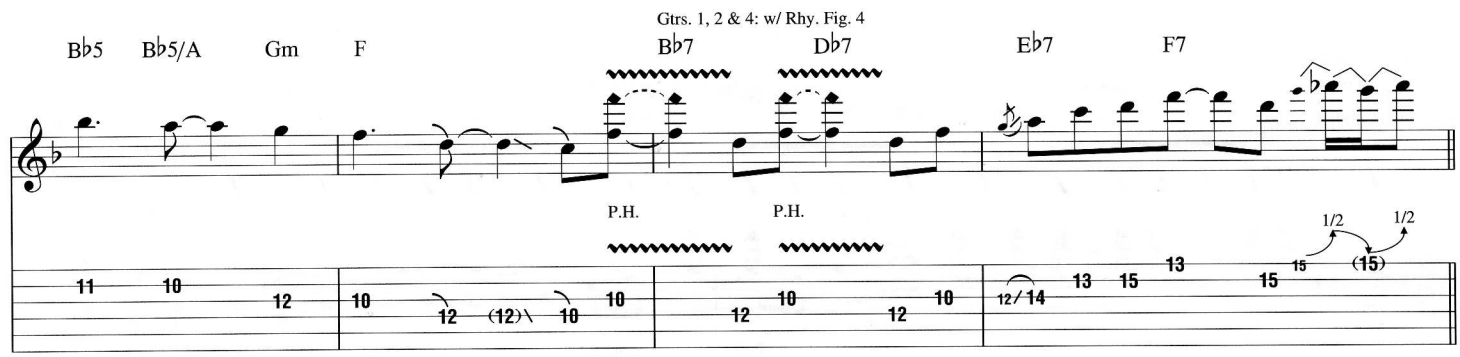

Dm open
C open
B♭ I
F
Rhy. Fig. 5
End Rhy. Fig. 5
P.H.
semi-harm.


Dm open
C open
B♭ I
C open
8va
loco
semi-harm.
P.H.
P.H.
Pitch: D E♭ D E♭ D E♭ D E♭ D E♭ D

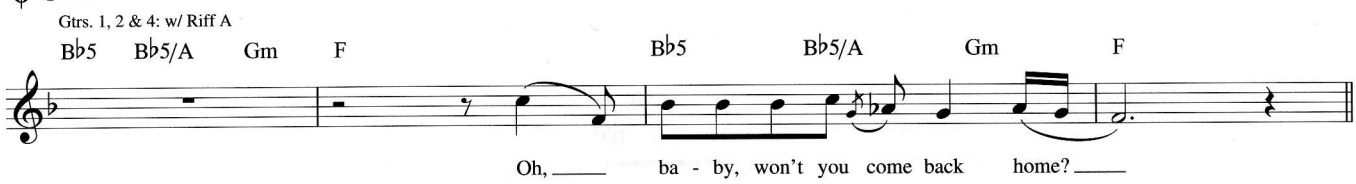

Gtrs. 1, 2 & 4: w/ Rhy. Fig. 5
Dm
C
B♭
F
8va
loco
P.H.



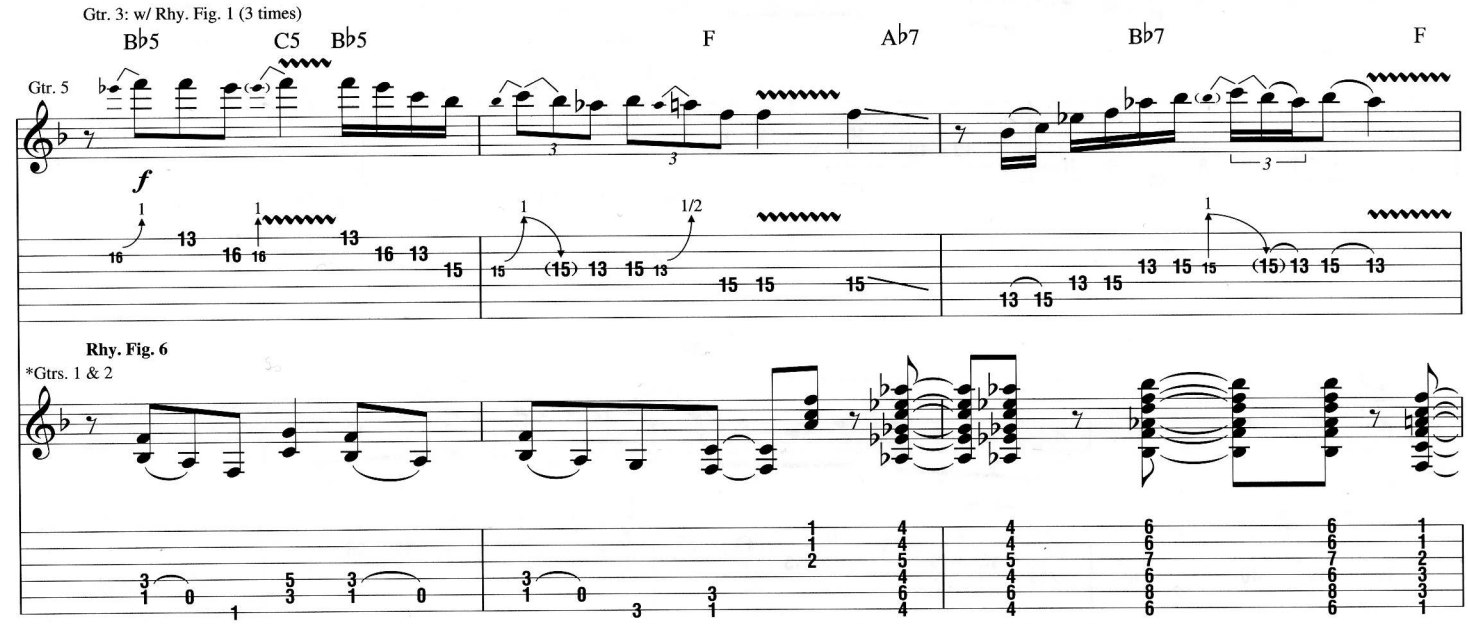
D.S. al Coda



Coda



Outro-Guitar Solo

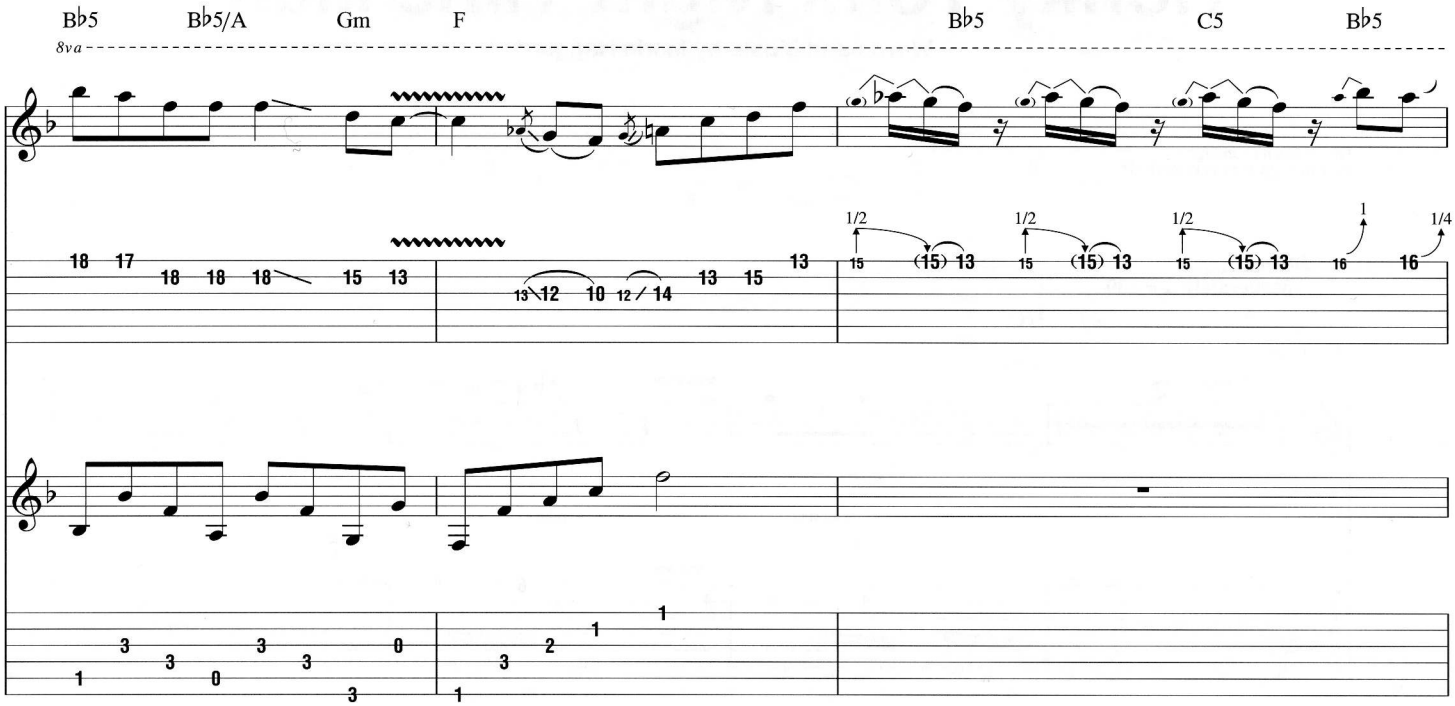


*Composite arrangement

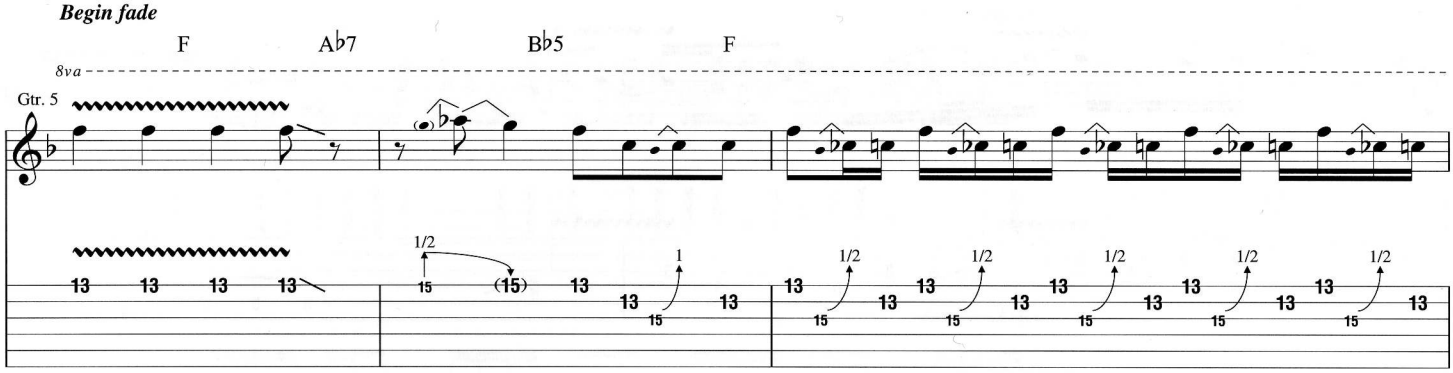
Gtrs. 1 & 2: w/ Rhy. Fig. 6 (2 times)
B♭5
C5
B♭5
F
A♭7
8va
End Rhy. Fig. 6
B♭7
F
8va
Gtr. 5
B♭5
C5
loco
B♭5
F
A♭7
8va
B♭7
F
8va
1/2
1/2

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2
B♭5
C5
B♭5
F
A♭7
8va
loco
C
1/2
B♭5
C
Dm
8va
Gtr. 5
*Gtrs. 1, 2 & 3
*Composite arrangement
B♭5
C
Dm7
Am7
8va

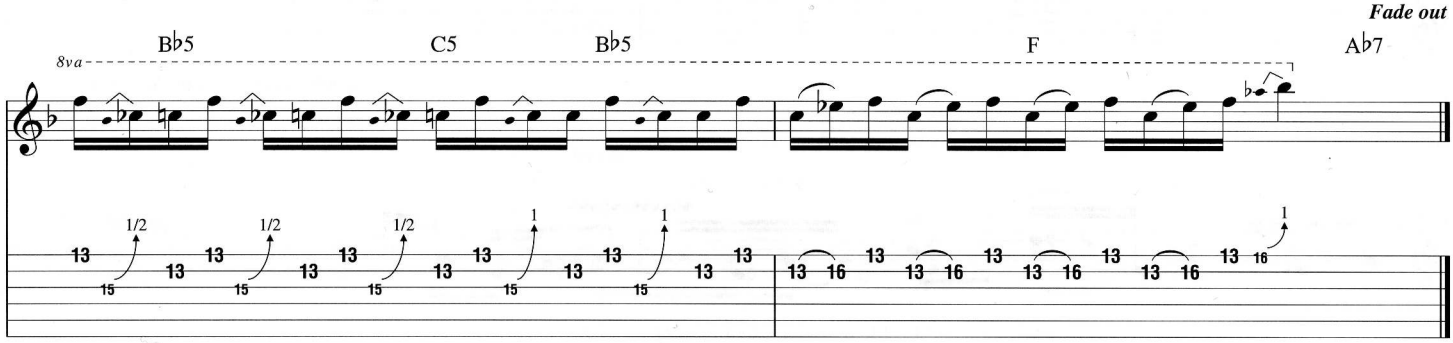
Gtrs. 1 & 2: w/ Rhy. Fig. 6 (till fade)
Gtr. 3: w/ Rhy. Fig. 1 (till fade)



Begin fade



Fade out



Honky Tonk Night Time Man

Words and Music by Merle Haggard

Gtr. 2: Open G tuning:
(low to high) D-G-D-G-B-D

Intro
Moderately ♩ = 130

N.C.

Gtr. 1 (elec.)

(Drums) 2

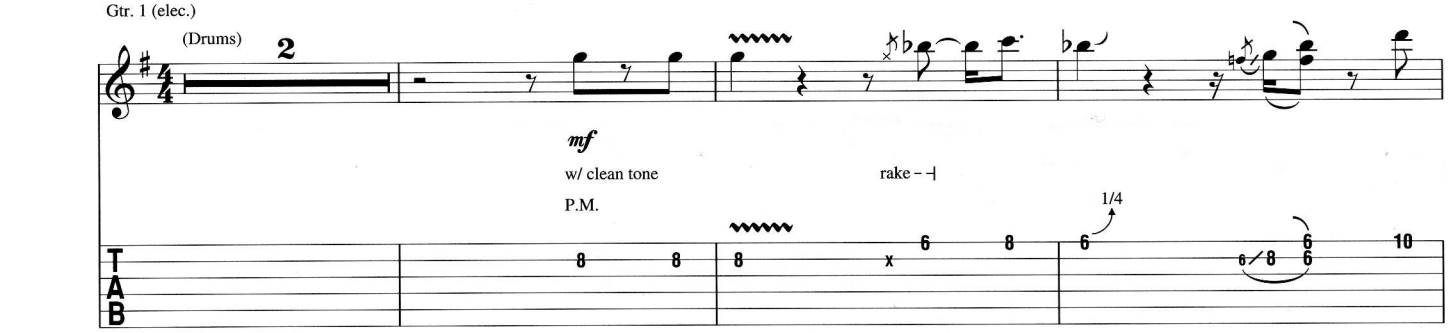
mf

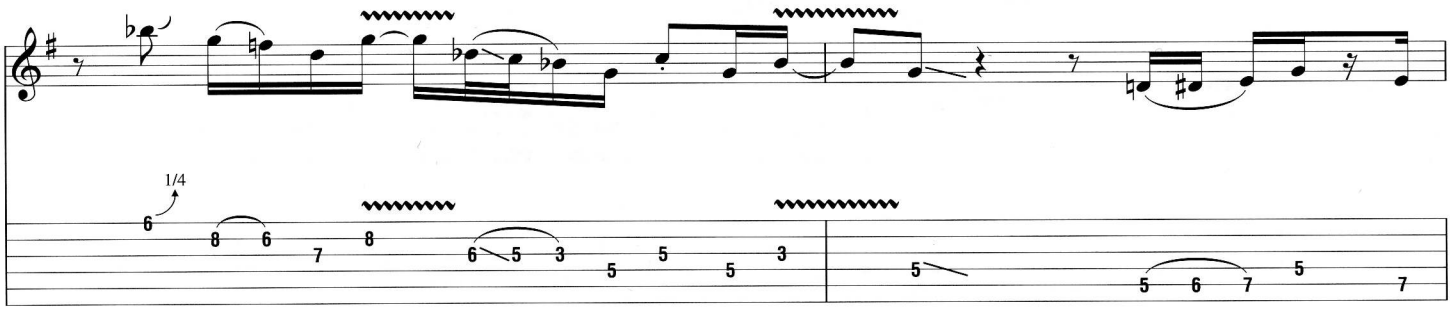
w/ clean tone

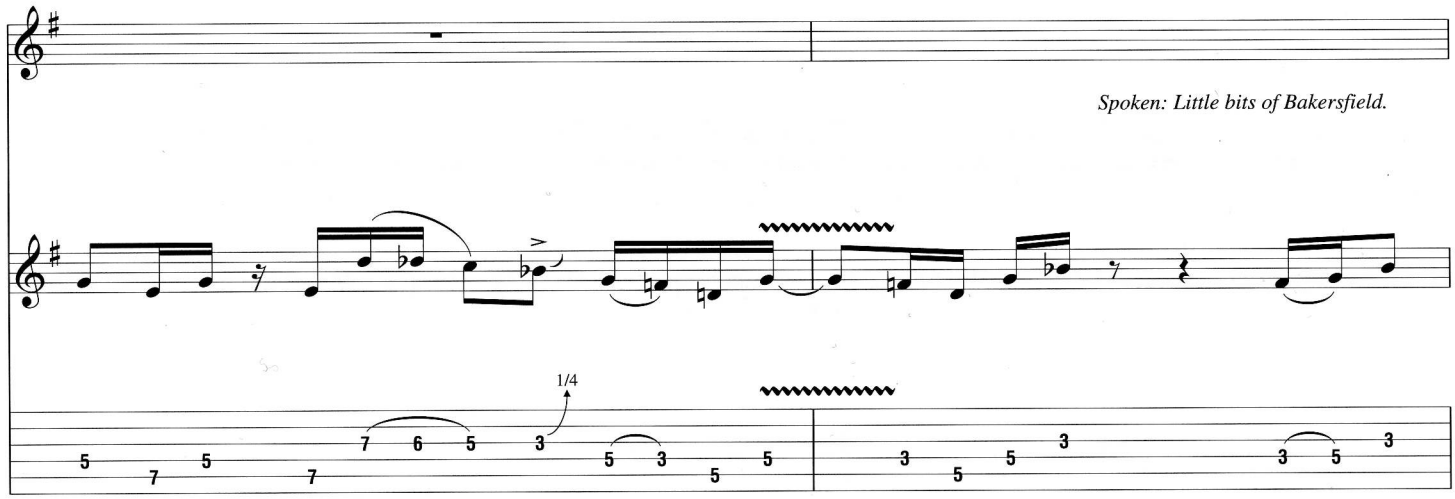
P.M.

rake

1/4

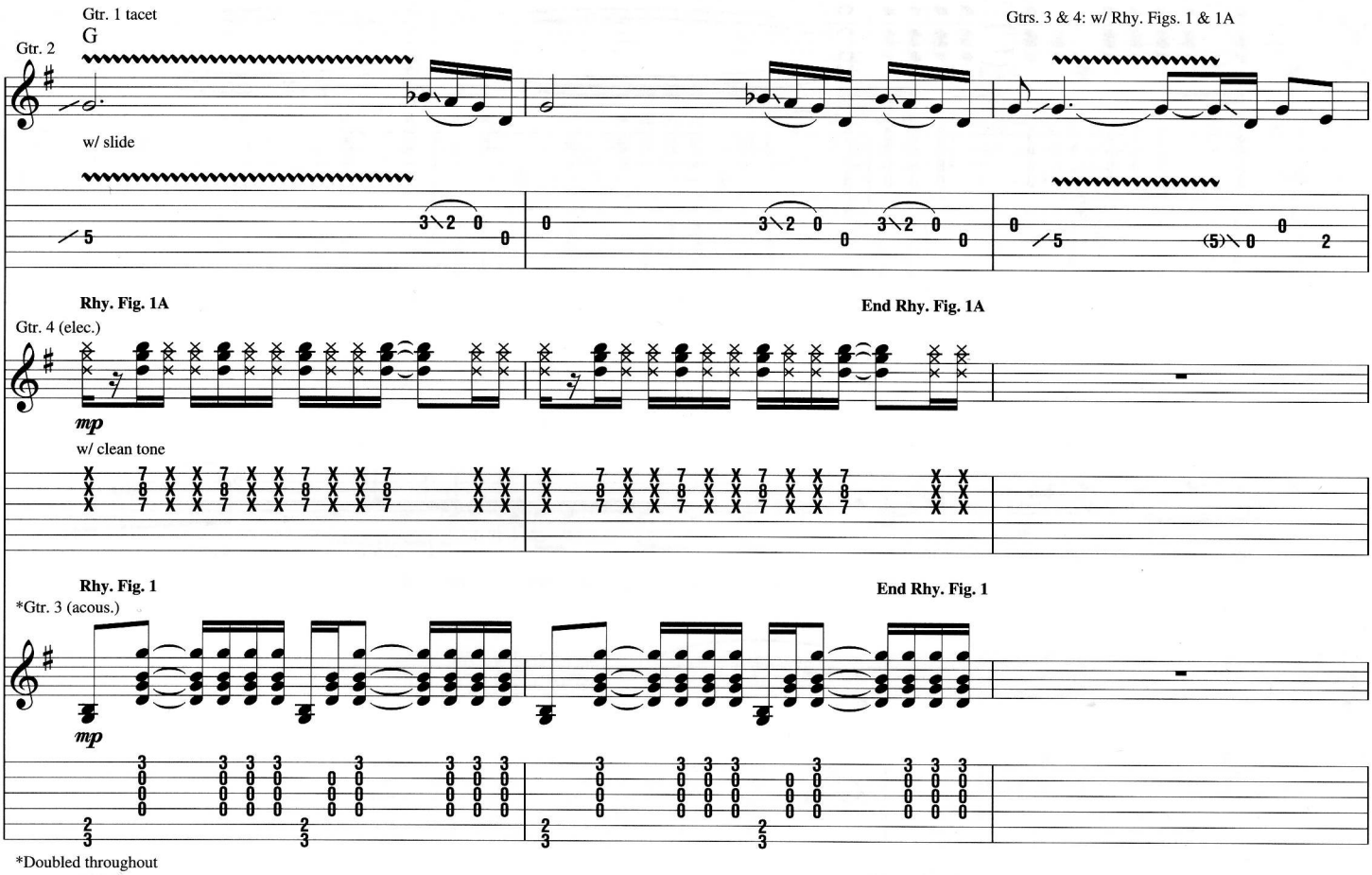






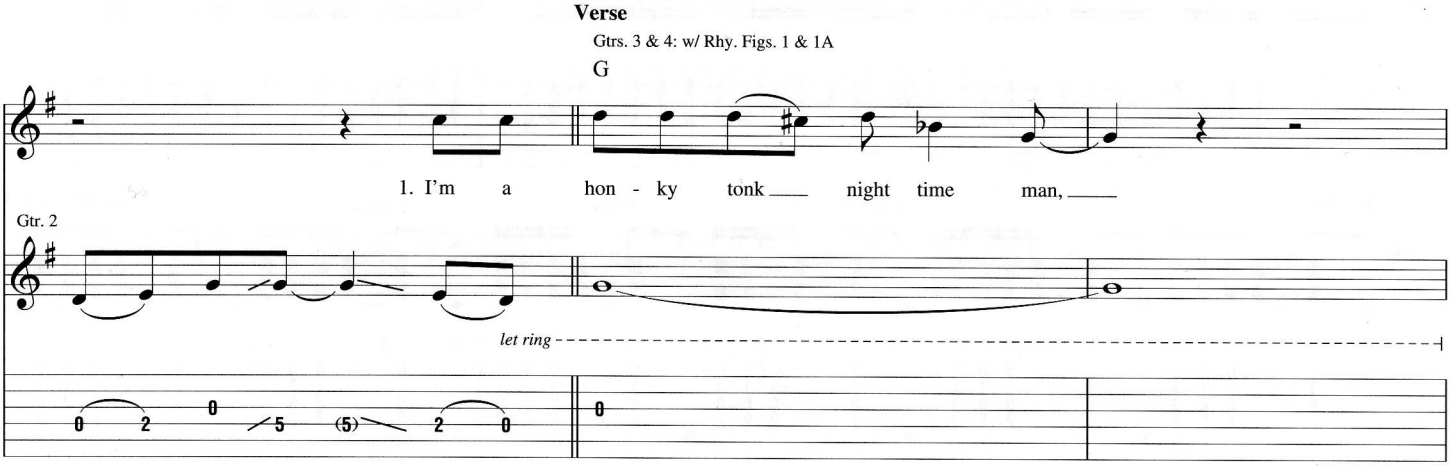
Spoken: Little bits of Bakersfield.

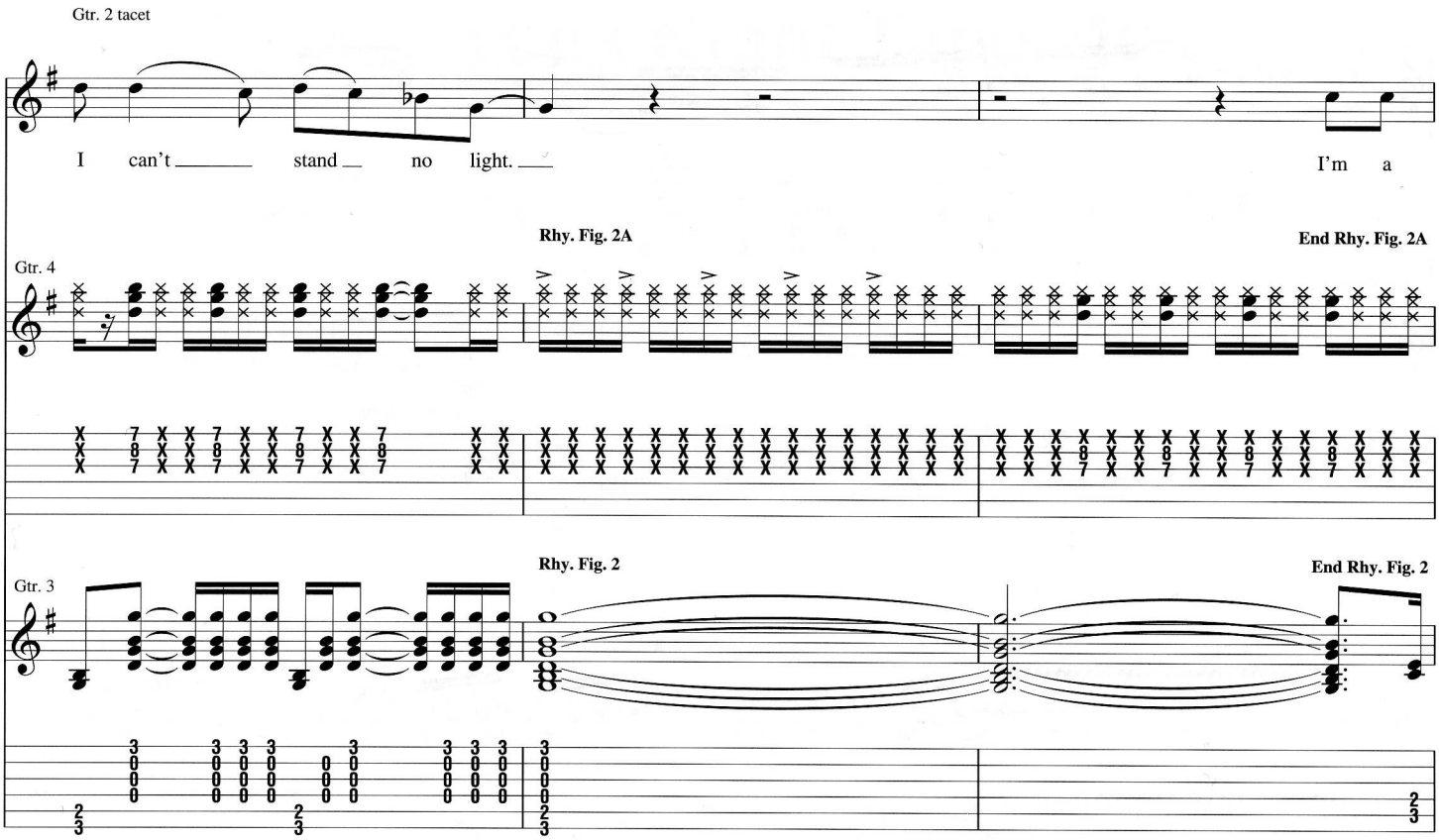
Copyright © 1973 Sony/ATV Songs LLC
Copyright Renewed
All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203
International Copyright Secured All Rights Reserved



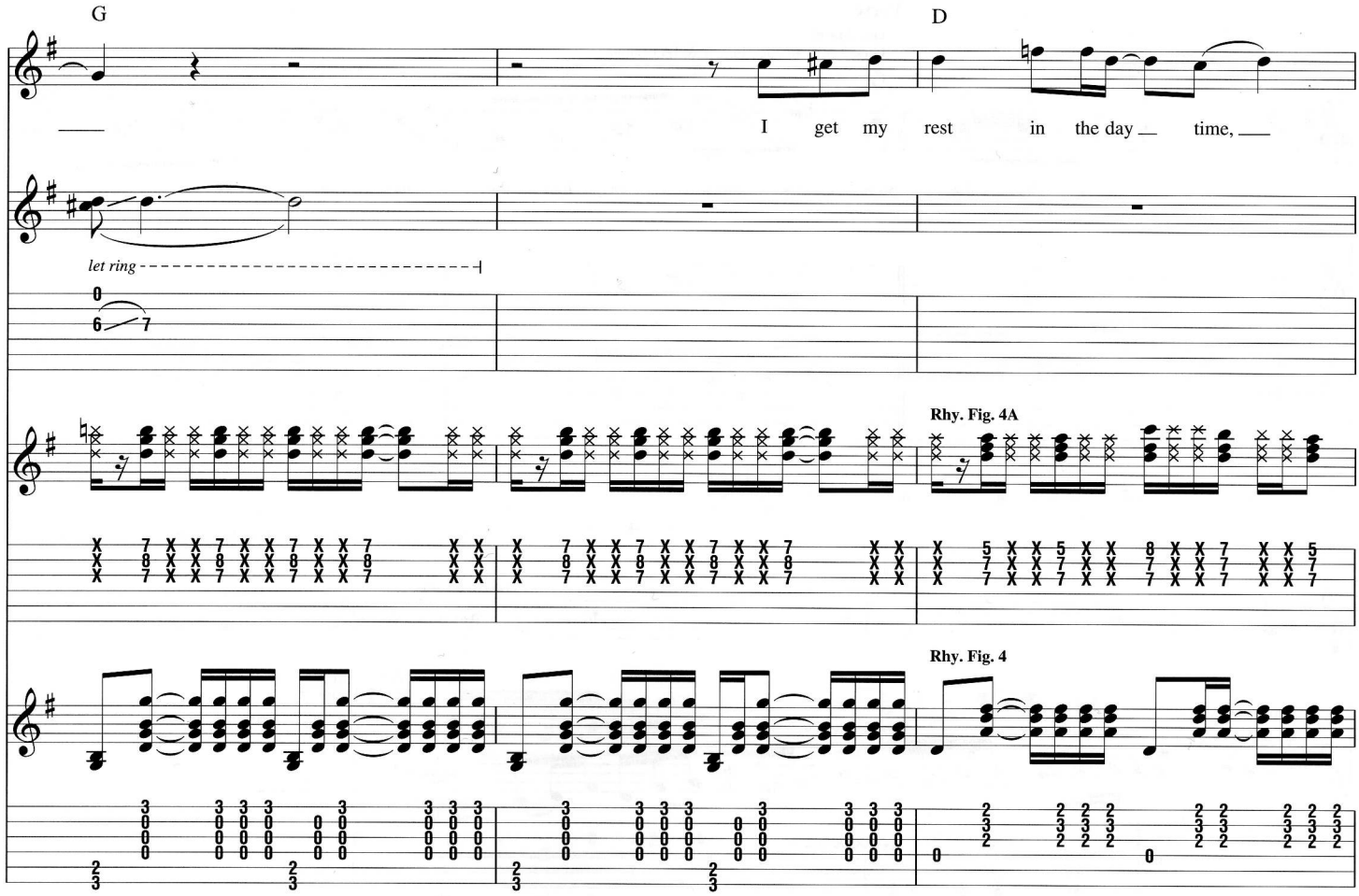
*Doubled throughout

Verse




Gtr. 2 tacet
I can't stand no light.
I'm a
Rhy. Fig. 2A
End Rhy. Fig. 2A
Gtr. 4
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 3

C
hon - ky tonk night time man,
I can't stand no light.
Gtr. 2
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 4
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 3


G
D
I get my rest in the day time,
let ring
Rhy. Fig. 4A
Rhy. Fig. 4

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A
G
I do my run-nin' a - round at night.
let ring
End Rhy. Fig. 4A
End Rhy. Fig. 4

Verse

Gtr. 2 tacet
Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A (2 times)

G

2. I had the blues this morn - in', had the blues all day to - day.

Gtr. 2

Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A (1st 2 meas.)

C

I had the blues this morn - in', had the

Gtr. 1

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A

G

blues all day to - day.

Well, I

1/4

Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A

D

Gtr. 1 tacet

wish a tor - na - do

come and blow my blues a - way,

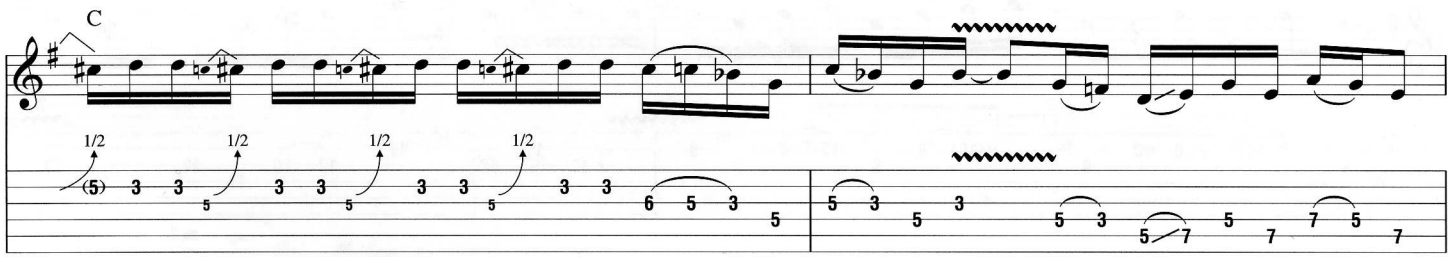
Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A

G

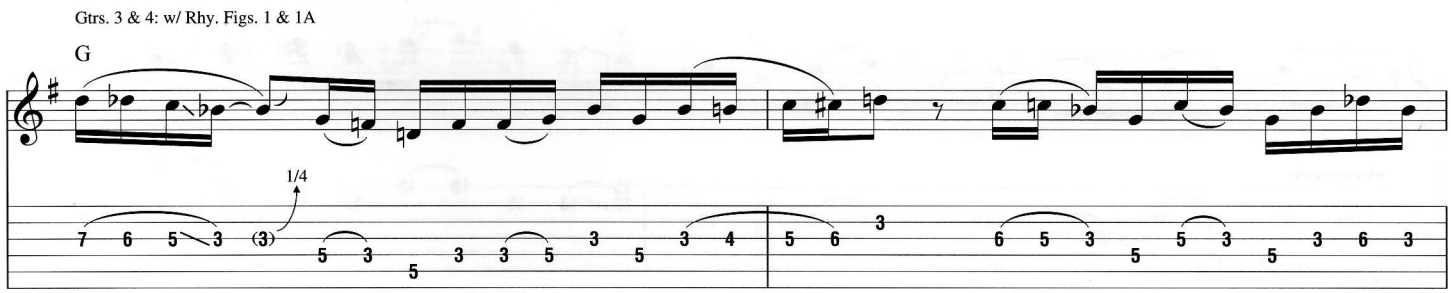
Guitar Solo

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A (2 times)

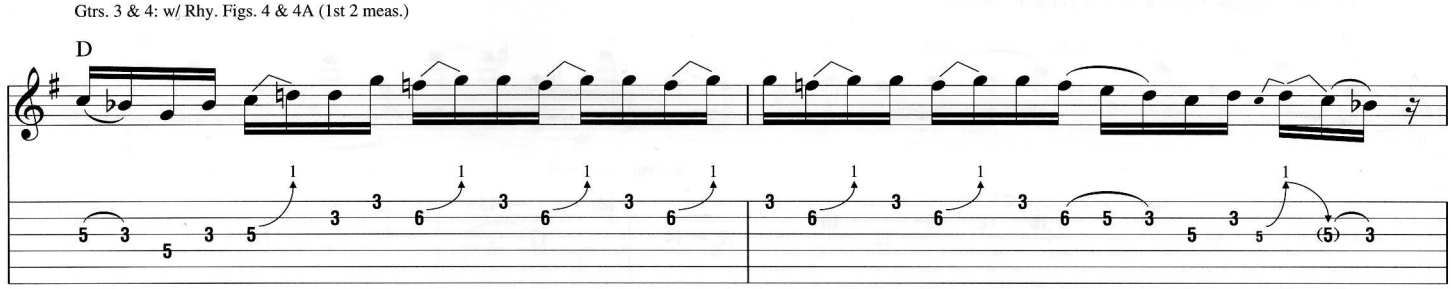
Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A (1st 2 meas.)



Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A

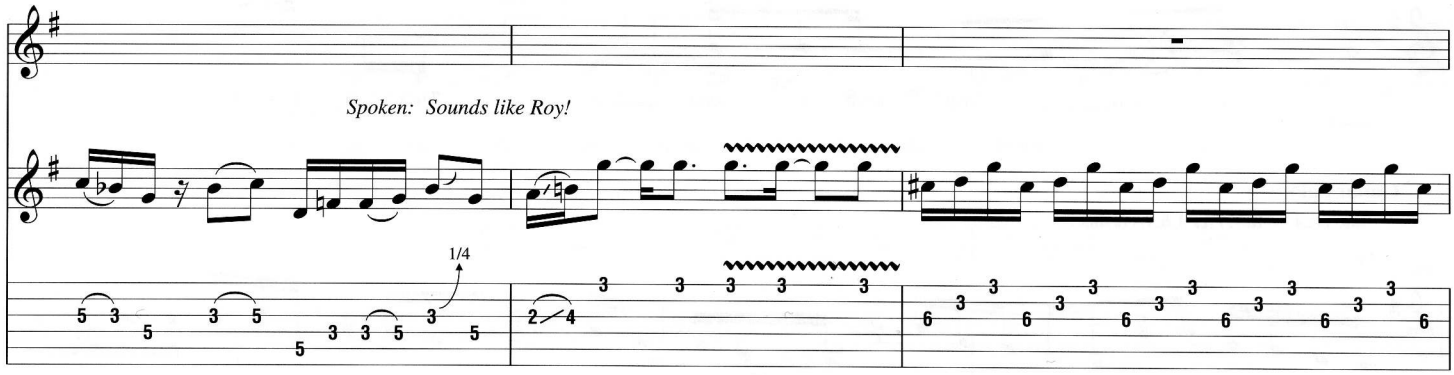


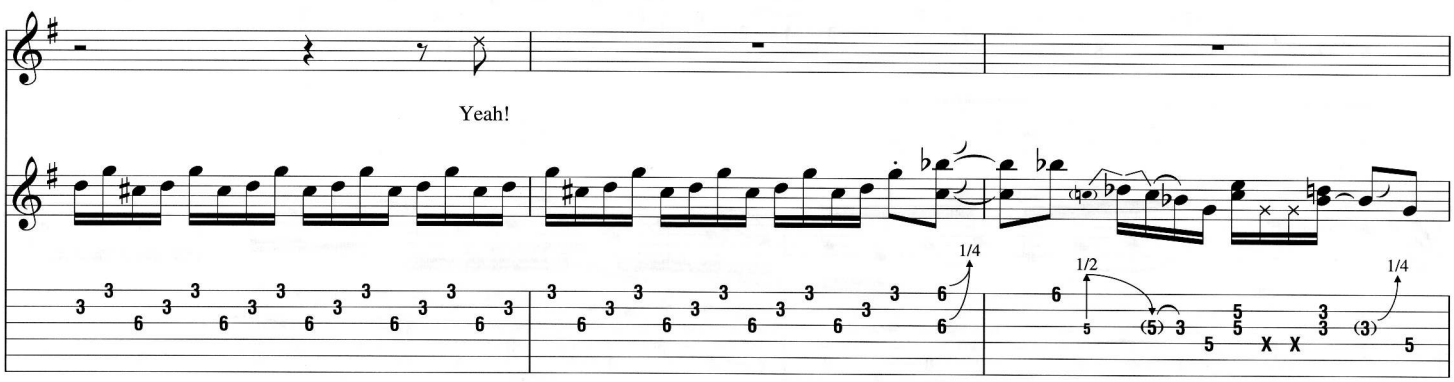
Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A (1st 2 meas.)



Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A (3 times)

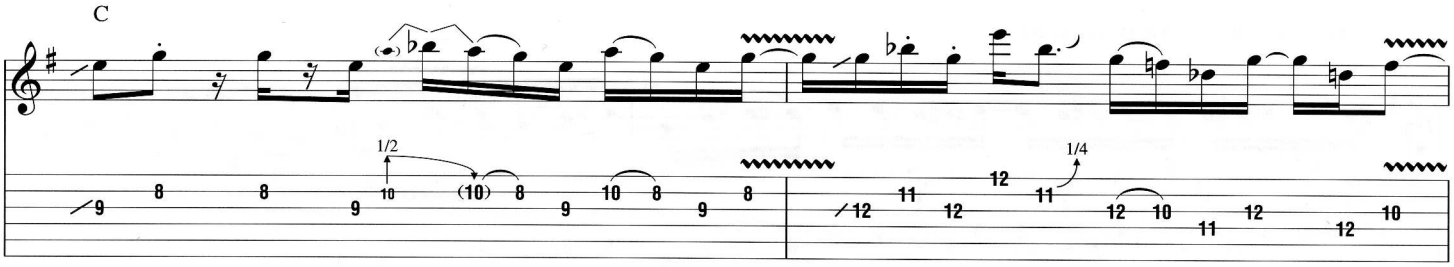
G





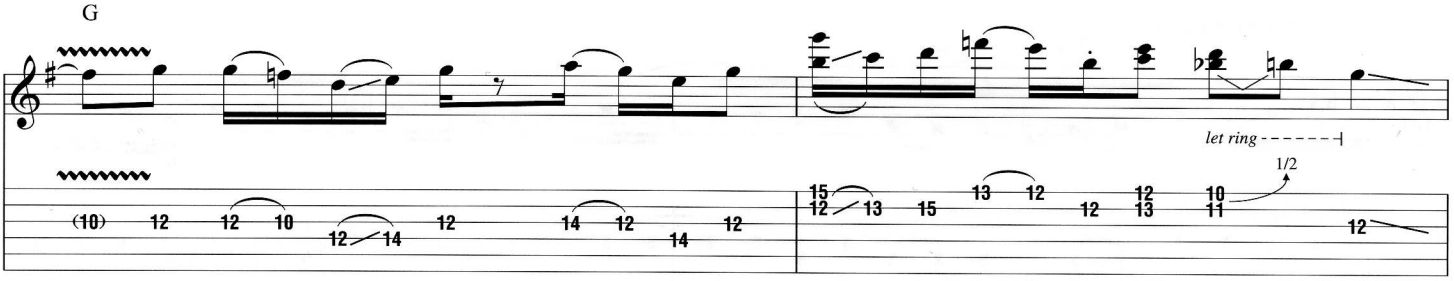
Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A (1st 2 meas.)

C



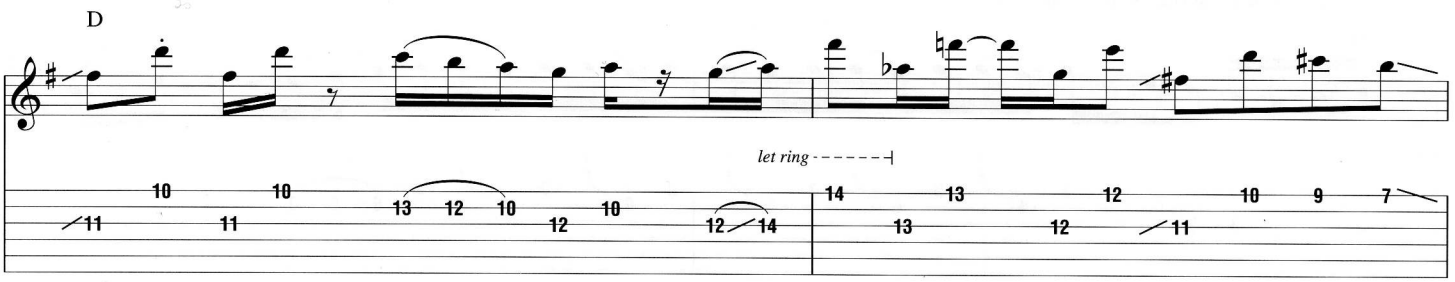
Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A

G



Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A (1st 2 meas.)

D



Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A

G

3. Then my

Verse

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A (2 times)

G

heart starts beat - in' when that sun starts sink - in' low.

Harm.

1/4

1/4

Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A (1st 2 meas.)

C

Well, my heart starts beat - in' when the sun starts sink - in'

1/4

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A

G

low.

Gtr. 1 tacet

Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A

D

When the shad - ows fall,

Gtrs. 3 & 4: w/ RHy. Figs. 1 & 1A

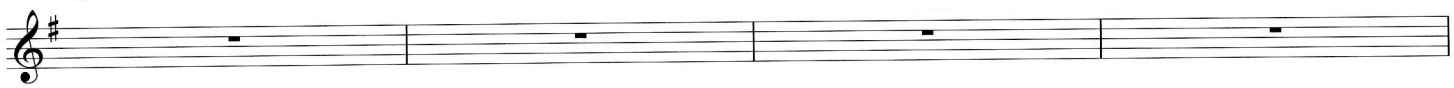
G

___ I know it's time for me to go. ___ *Spoken: Billy Powell on the piano.*

Piano Solo

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A (2 times)

G

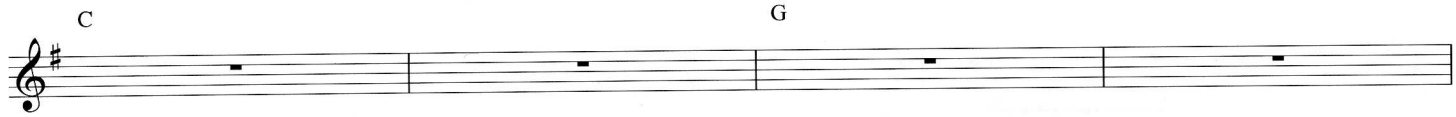


Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A (1st 2 meas.)

C

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A

G



Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A (1st 2 meas.)

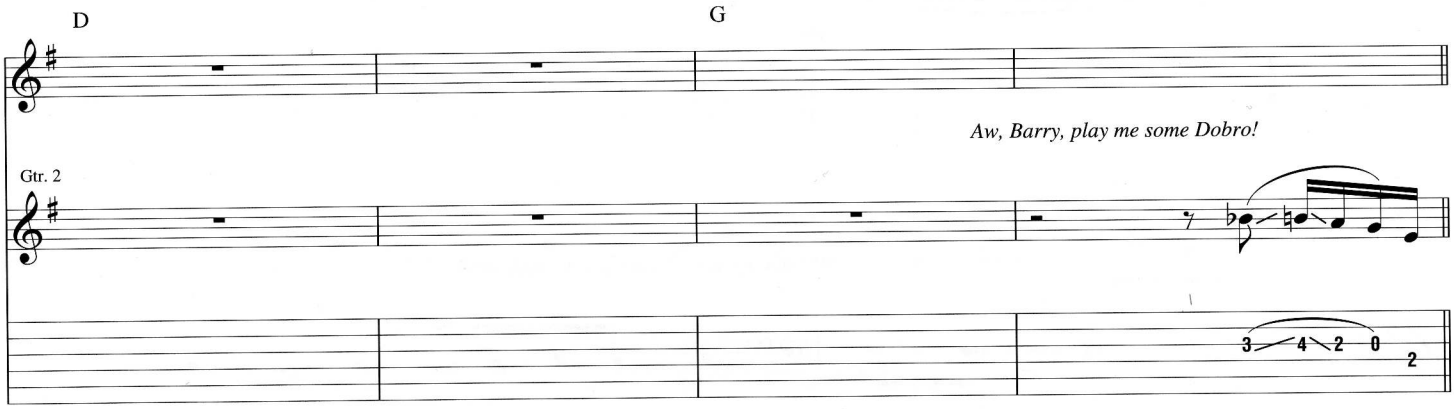
D

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A

G

Aw, Barry, play me some Dobro!

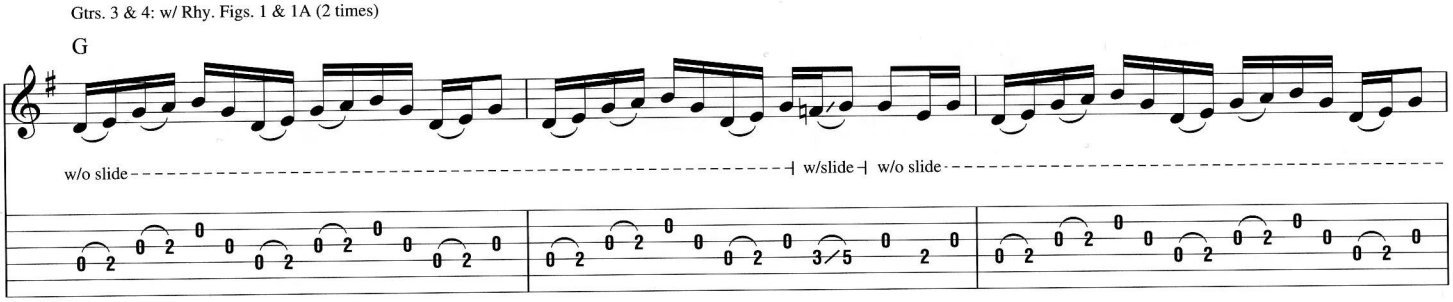
Gtr. 2



Dobro Solo

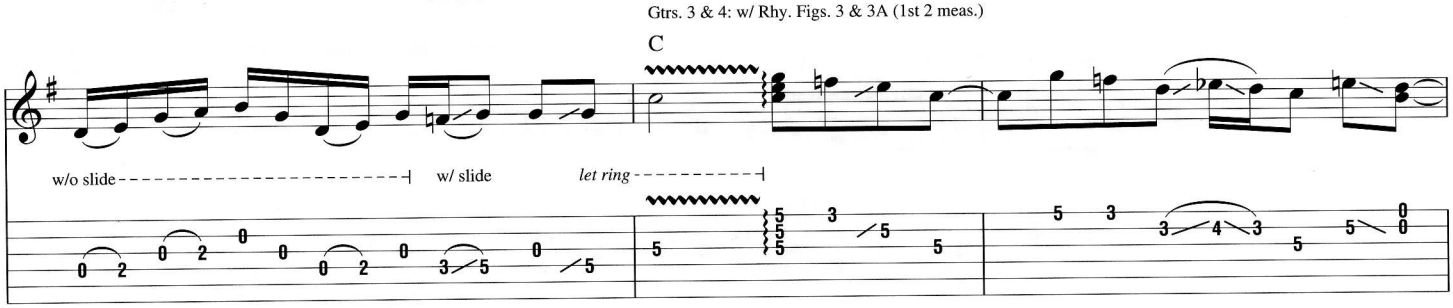
Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A (2 times)

G



Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A (1st 2 meas.)

C



Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A

G

Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A (1st 2 meas.)

D

let ring - - -

Gtr. 1 tacet

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A

G

do my run - nin' 'round, 'round at night.

Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A

D

I get my rest in the day - time,

gets that old love sweet stuff at

Gtr. 3

G C G

night.

Gtr. 1

hold bend

Gtr. 4

mf

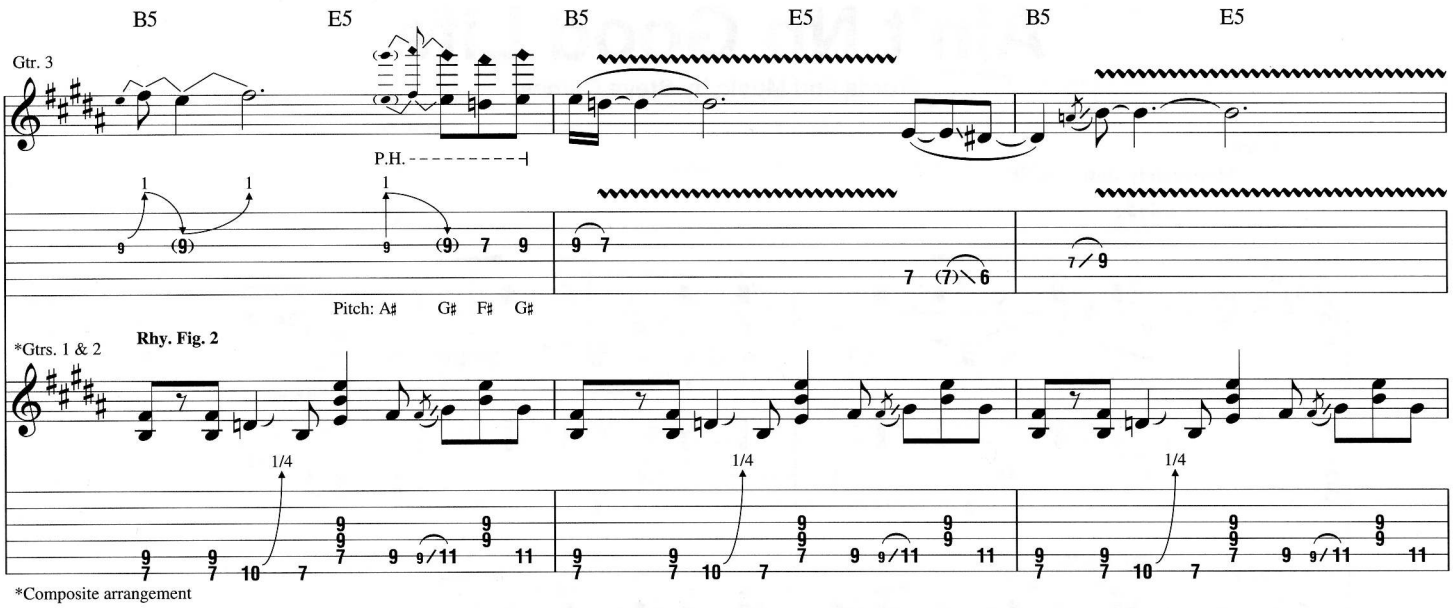
hold bend

Gtr. 3

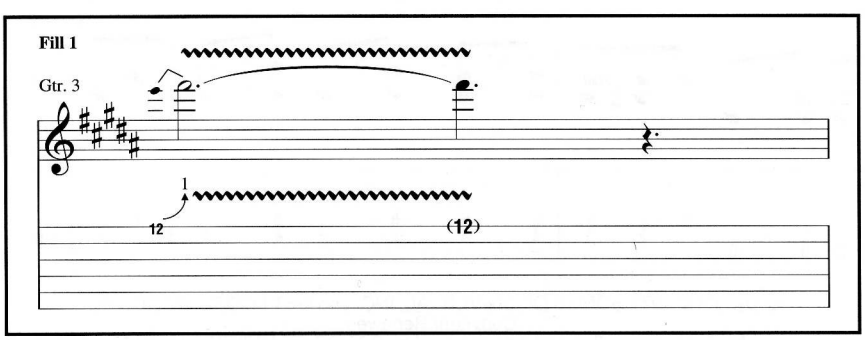
Ain't No Good Life

Words and Music by Steve Gaines

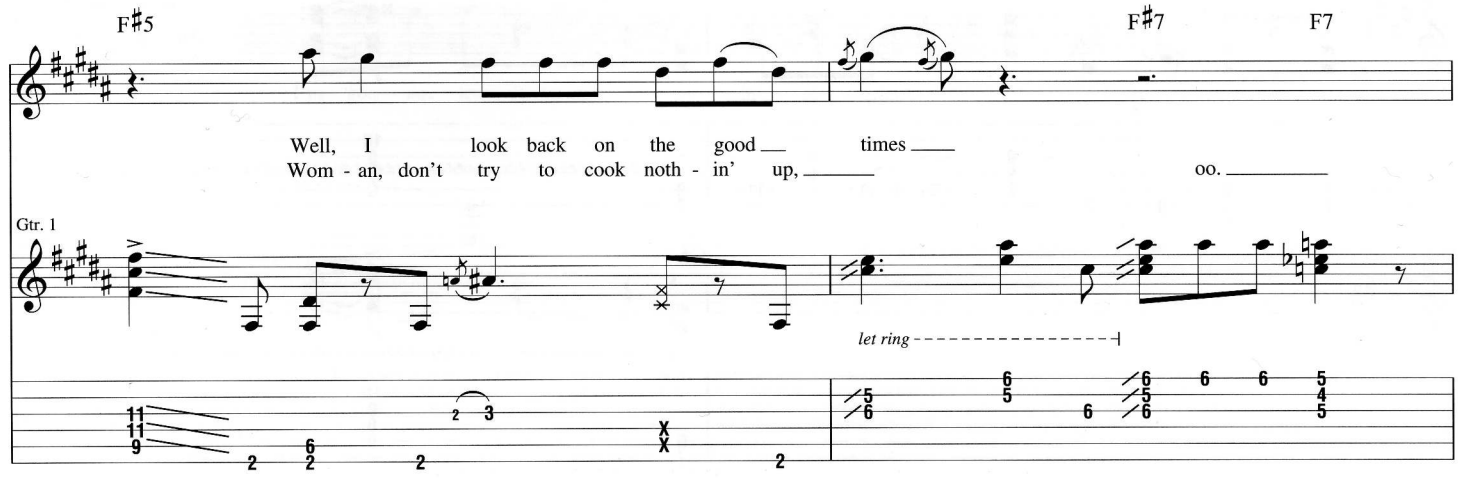
Copyright © 1977 SONGS OF UNIVERSAL, INC. and GET LOOSE MUSIC, INC.
Copyright Renewed
All Rights Controlled and Administered by SONGS OF UNIVERSAL, INC.
All Rights Reserved Used by Permission



*Composite arrangement



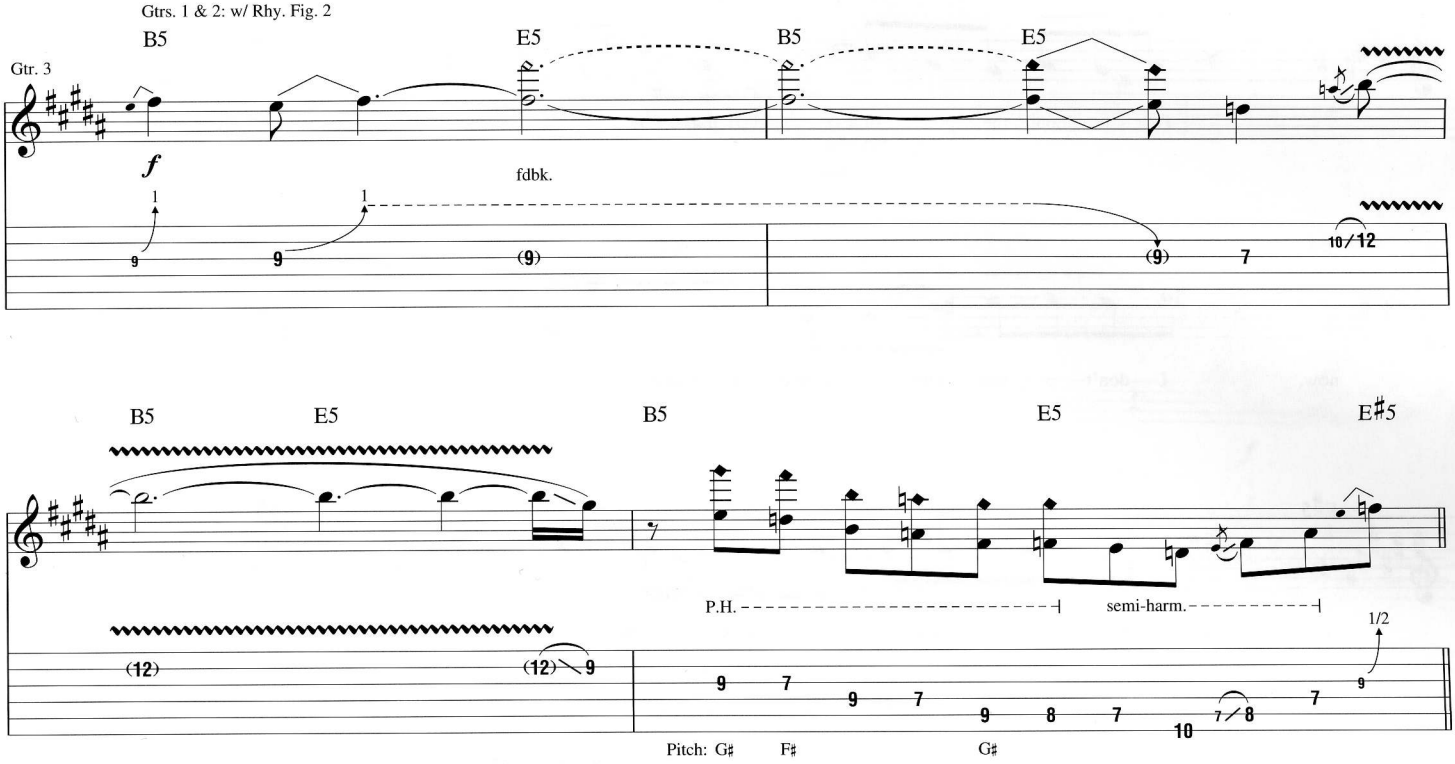
1st time, Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 3A (1 3/4 times)
2nd time, Gtr. 1: w/ Rhy. Fig. 3 (1 3/4 times)



Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 3 meas.)
E7
A5 A♯5
B5
E5
as some lost part of me.
Broth-er, you know you'll on-ly wind up in your own stew.
I wan-na
Just
let ring
B5
E5
B5
E5
To Coda
know.
don't let no-bod-y tell you,
Tell me,
why is it so?
Well,
oh, what you ought-ta do.
F♯5
G5 G♯5 A5
E5
F5 F♯5 G5
A5
just 'cause I don't pray,
Lord,
that don't mean I ain't for-giv-en.
Gtrs. 1 & 2
Rhy. Fig. 4
End Rhy. Fig. 4
P.M.
B5
E5
B5
F♯7♯9
Just 'cause I'm a-live,
that don't mean I'm mak-in' a liv-in'.
Gtrs. 1 & 2
Gtr. 1
1/4
Gtr. 2

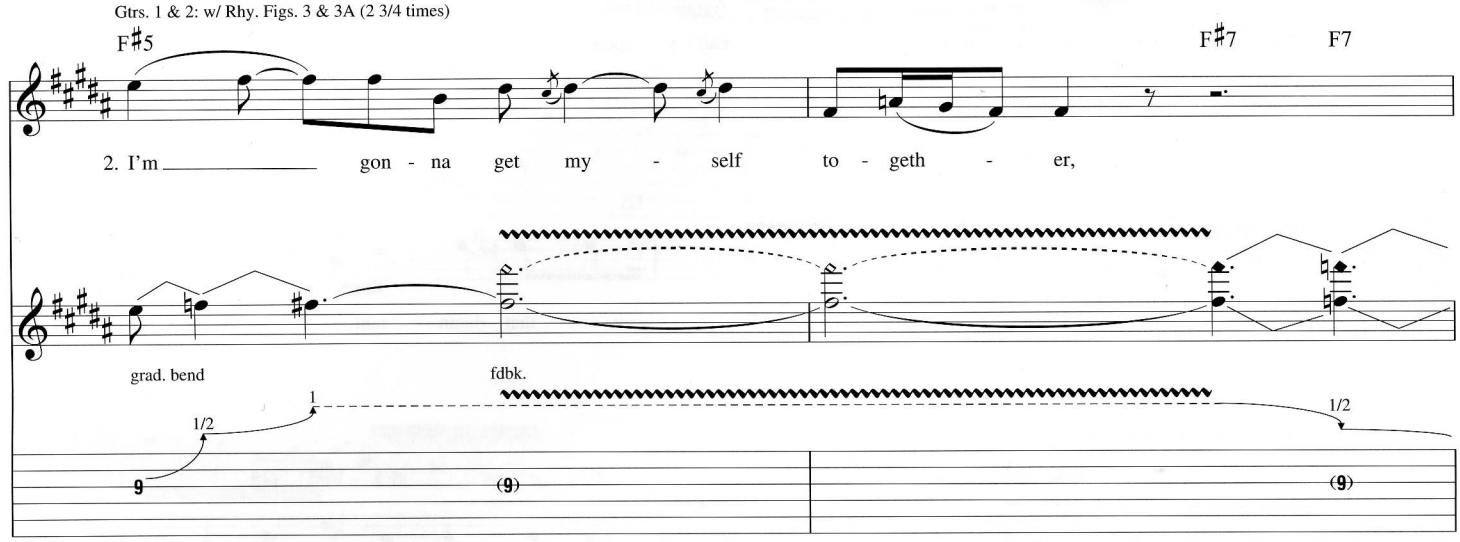
Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2

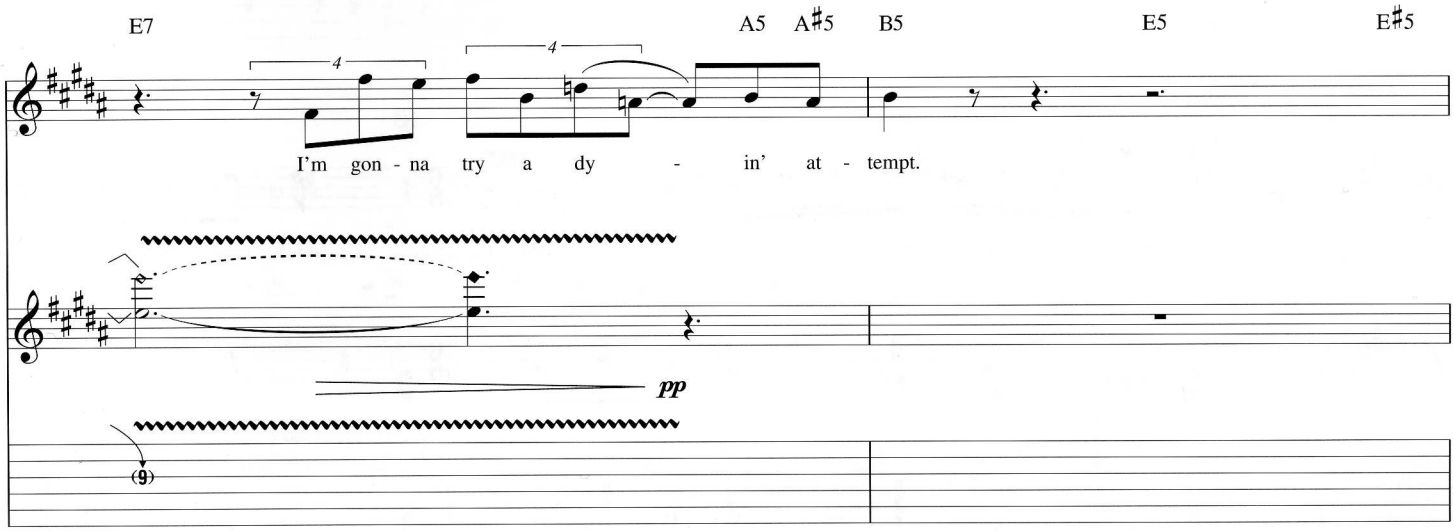


Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (2 3/4 times)



Gtr. 3 tacet

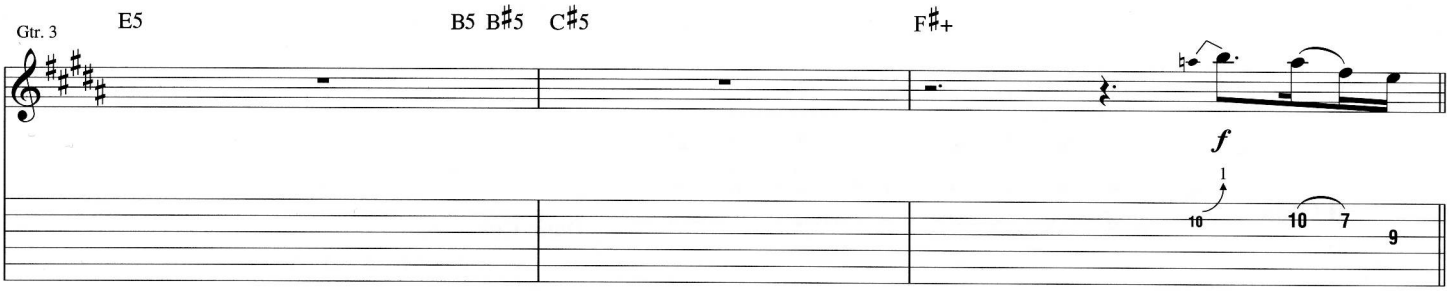


F♯5
F♯7
F7
Talk - in' 'bout the good times slip - pin' by. Yeah, I'll tell ya
E7
A5
A♯5
B5
E5
E♯5
now, I don't e - ven know where last month went.
F♯5
F♯7
F7
Well, I can't make no mon - ey, ba - by,
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 3 meas.)
E7
A5
A♯5
B5
E5
well, 'cause my mon-ey's al - read - y spent and I know
B5
E5
B5
E5
where it went. I said it went on that damn rent. Well, uh,
Gtrs. 1 & 2: w/ Rhy. Fig. 4
F♯5
G5
G♯5
A5
E5
F5
F♯5
G5
A5
I don't mean change, ba - by, I need fold - in' mon - ey.
B5
E5
B5
Well, I want a lov - er. Said I don't need a bud -
Gtrs. 1 & 2
1/4

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

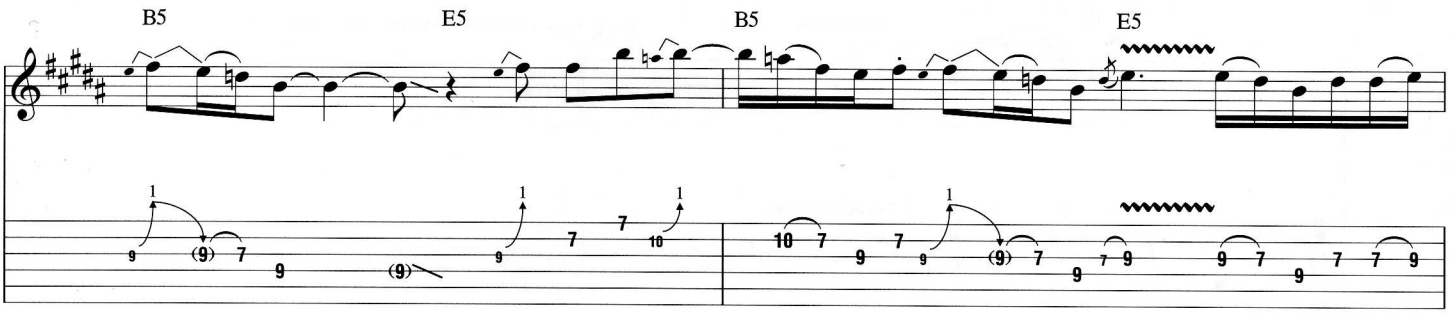
dy. I don't need no - bod - y, now. Woo!

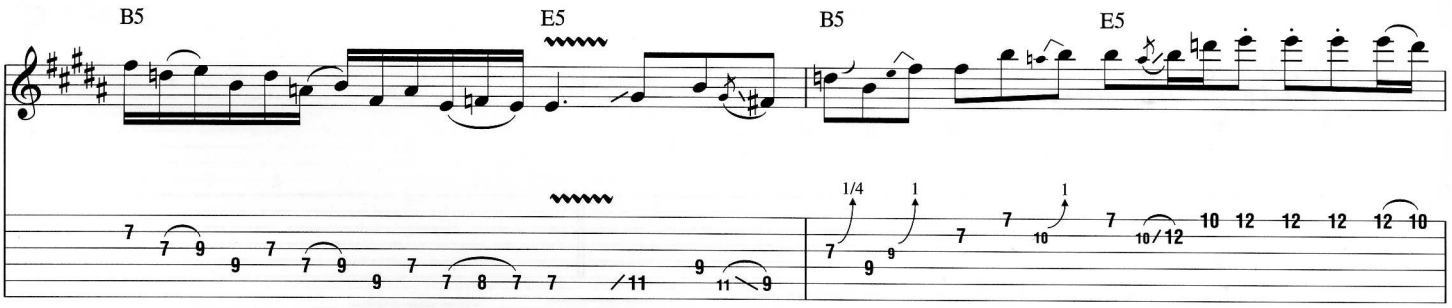
Gtr. 3



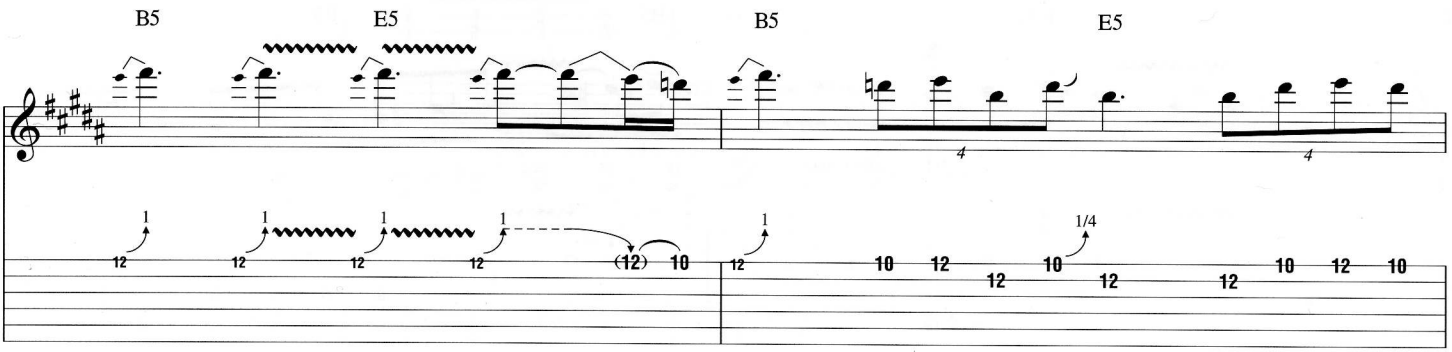
Guitar Solo

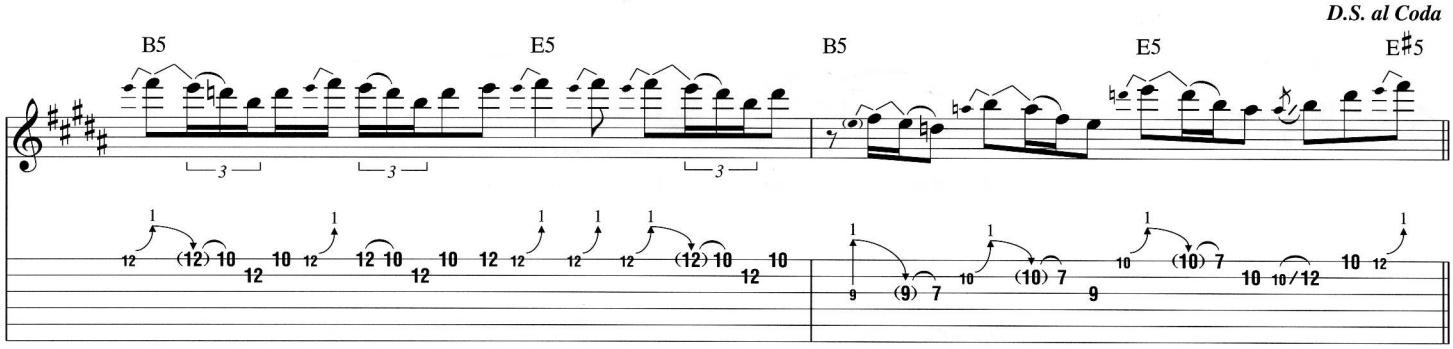
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas., 2 times)





Gtrs. 1 & 2: w/ Rhy. Fig. 2

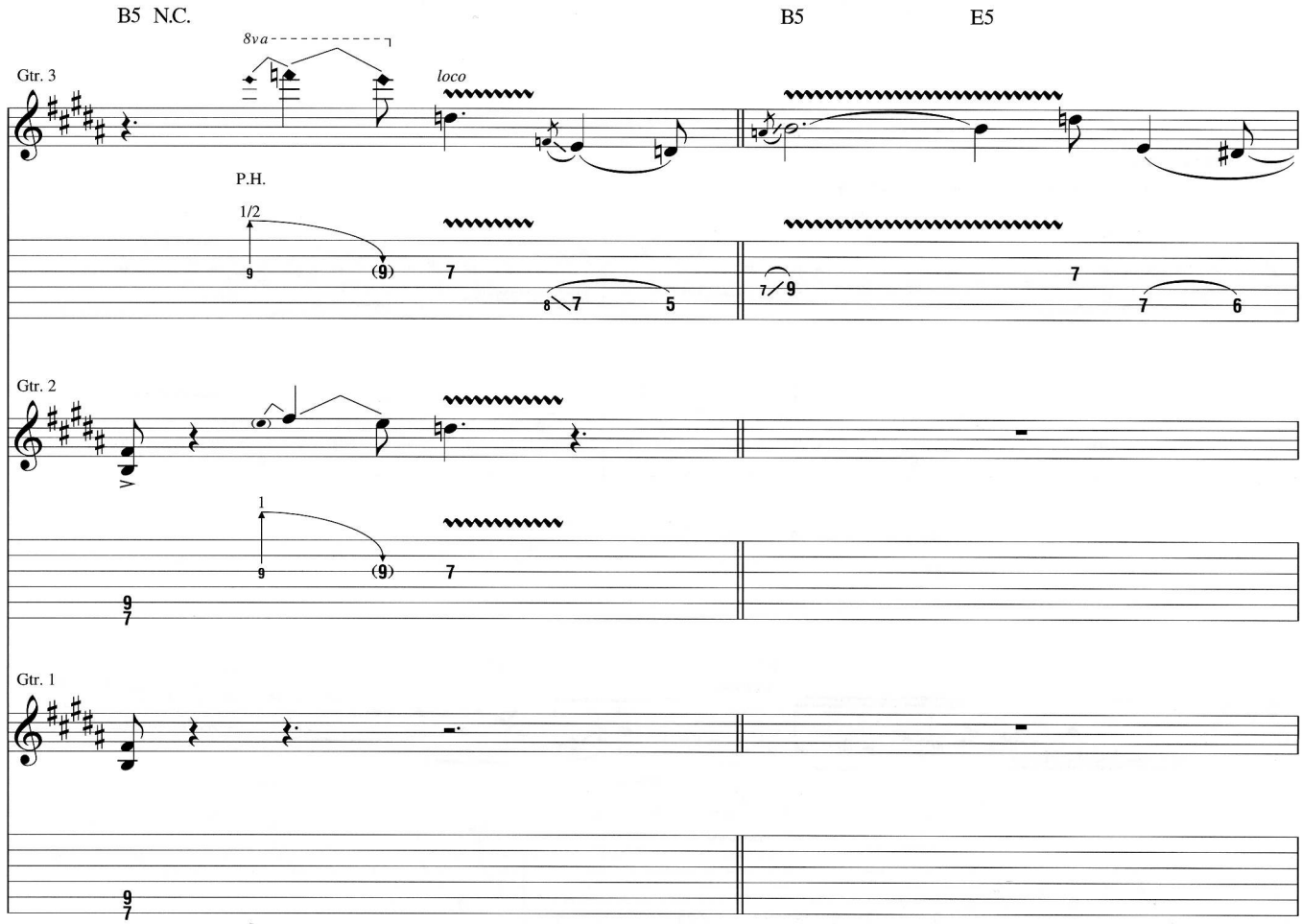


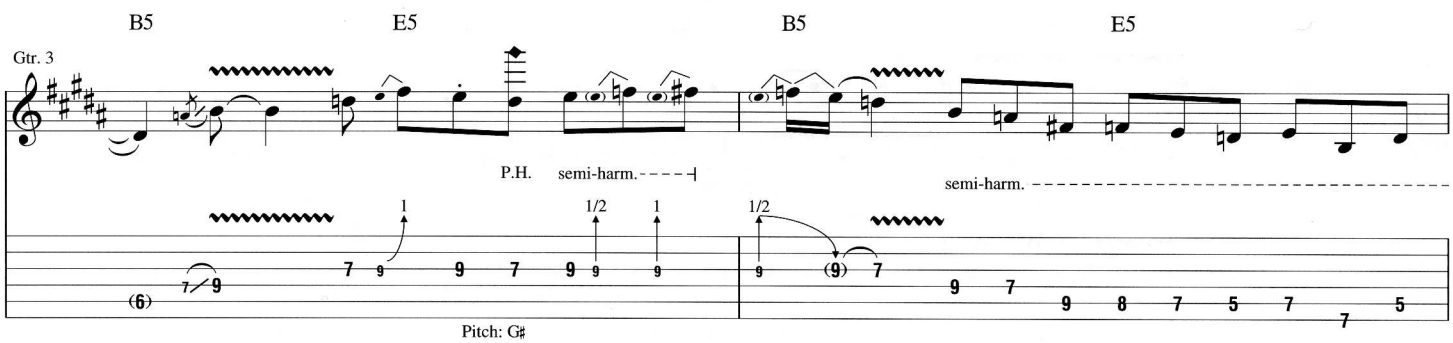


Coda

Outro-Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 3 meas.)





Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas.)
B5
E5
B5
E5
semi-harm.
semi-harm.
B5
E5
F♯5
G5
G♯5
A5
Gtr. 3
semi-harm.
P.H.
P.H.
P.H.
1/2
1/4
Pitch: A
F♯
A
F♯
A
F♯
C♯
P.M.
E5
F5
F♯5
G5
A5
B5
Gtr. 3
rit.
Gtr. 1
rit.
Gtr. 2
rit.

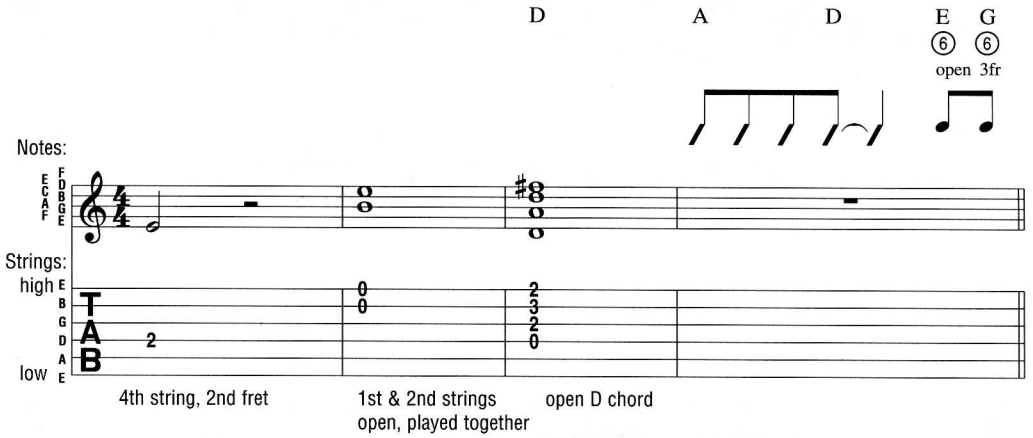
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

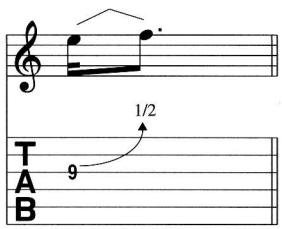
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

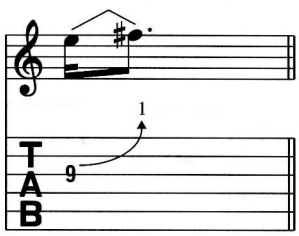


Definitions for Special Guitar Notation

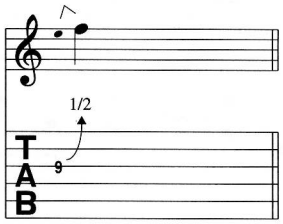
HALF-STEP BEND: Strike the note and bend up 1/2 step.



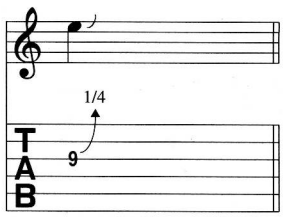
WHOLE-STEP BEND: Strike the note and bend up one step.



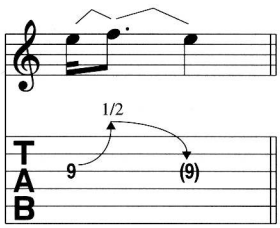
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



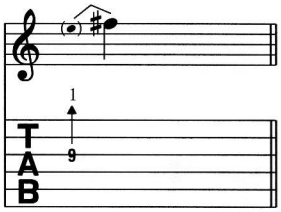
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



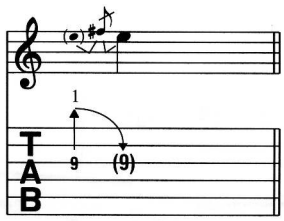
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



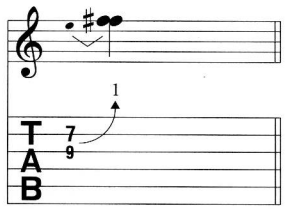
PRE-BEND: Bend the note as indicated, then strike it.



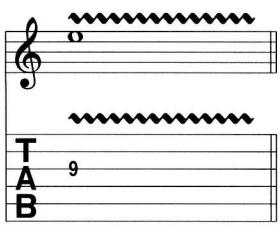
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



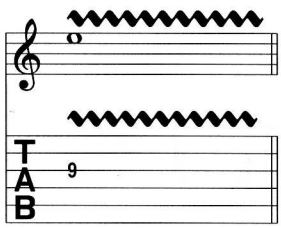
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



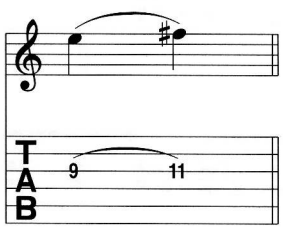
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



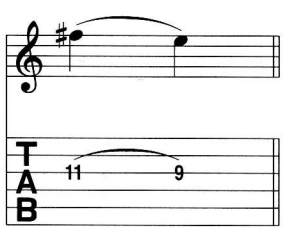
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



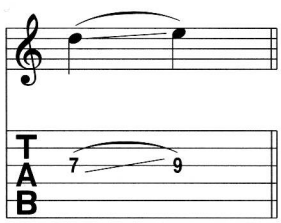
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



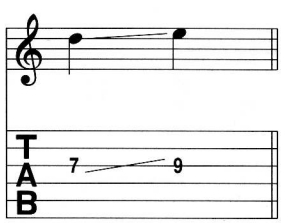
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



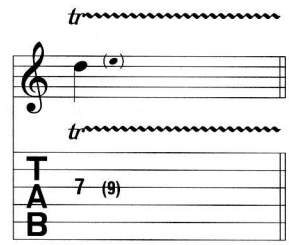
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



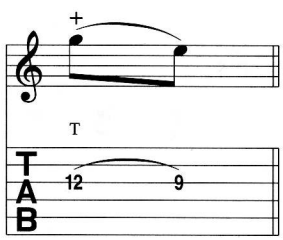
SHIFT SLIDE: Same as legato slide, except the second note is struck.



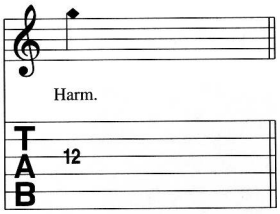
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



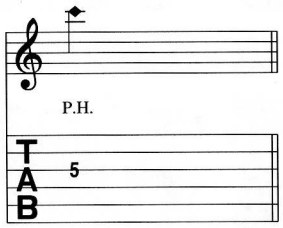
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

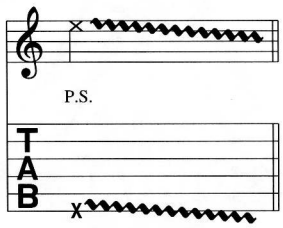


PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

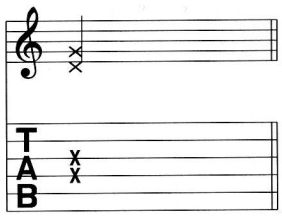


HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

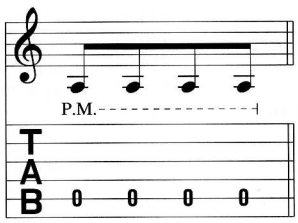
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



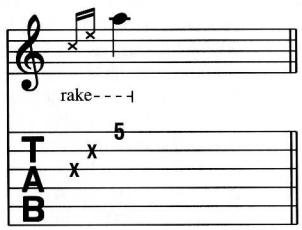
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

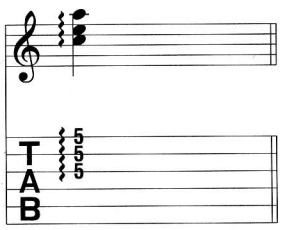


RAKE: Drag the pick across the strings indicated with a single motion.

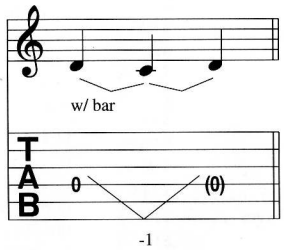


TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

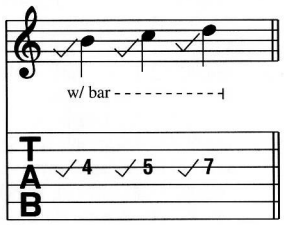
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



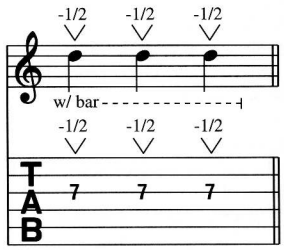
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda,***" then skip to the section labelled "**Coda**."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

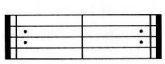
Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).



• Repeat measures between signs.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).